

Mosaic

ANNIVERSARY
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mosaic (mo za'ik), n., adj., v., **-icked, -icking.** -n.
 1. a picture or decoration made of small, usu. colored pieces of inlaid stone, glass, etc. 2. the process of producing such a picture or decoration. 3. something resembling a mosaic, esp. in being made up of diverse elements: *a cultural mosaic*. 4. Also called **photo-mosaic**. an assembly of aerial photographs matched in such a way as to show a continuous photographic representation of an area. 5. Also called mosaic disease. any of several diseases of plants, characterized by mottled green or green and yellow areas on the leaves, caused by certain viruses. 6. an organism exhibiting mosaicism. -adj. 7. pertaining to, resembling, or used for making a mosaic or mosaic work: *a mosaic work*. 8. composed of a combination of diverse elements. -vt. 9. to make a mosaic of or from. 10. to decorate with mosaic. [1350-1400; ME < MF *mosaique* < It *mosaico* < ML *musaicum*, re-formation of LL *musivum* (opus), L *museum*, *musaeum* mosaic work, of obscure orig.] **-mosaically**, adv. - (e sist), n.

The cover is a collage of the yearbook titles from the last fifty years.

Mosaic

When Shadows Leave

And Light Does Not Linger,

Darkness controls the sky.

A ream of light shines

Through the Event Horizon,

Flashing me photographs of summers

Gone by.

As an Inscape of the Summer Solstice

A Breath Of Summer beholds

Fleeting Images--

Chronicles Of Imagination,

A Carousel of memories bring about a

Gallery of collected thoughts.

A Stir Of Life--

A special time

As The Best Years Of Our Lives are

Remembered.

Thus Grows A Camp into mind,

Buck's Rock Work Camp.

Through thought of hopes and dreams,

A personal **Yearbook**

Flows through my mind.

A vision of friendship falls like snow;

Summersnow separately falling

Decorating the sky

Each fragile snowflake descends from above,

Uniting on the ground

Together as a whole.

Like a Kaleidoscope whose different

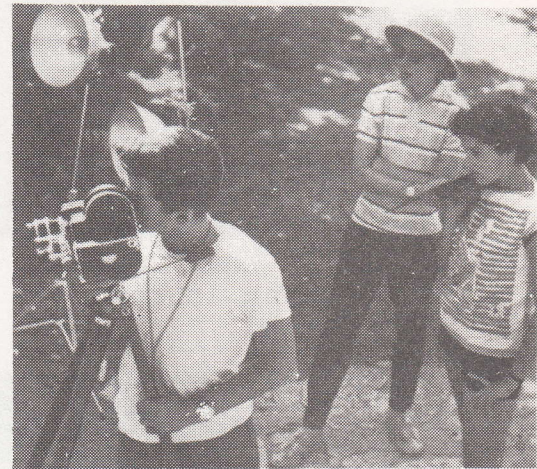
colors fall into each other ,

Eventually blending.

A Look Into The Past



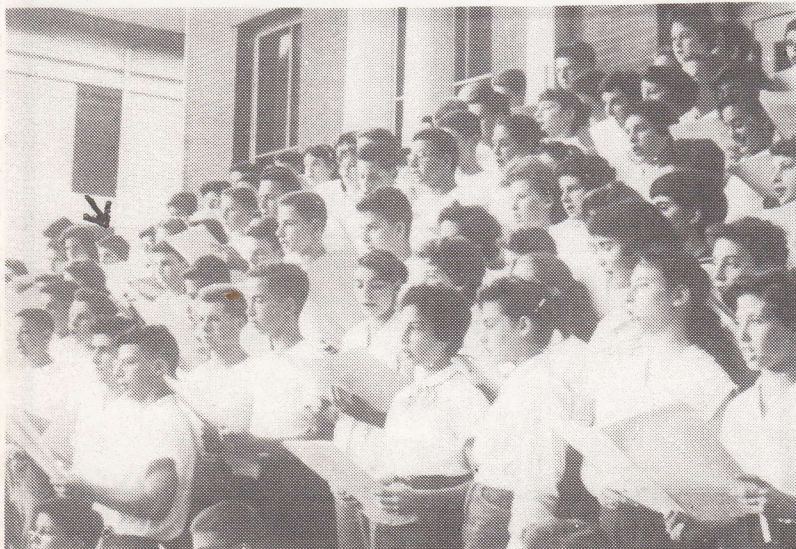
1959: Ilse and Ernst.



1959: In the days before video.



1956: The former Folk Music Liberation Front.



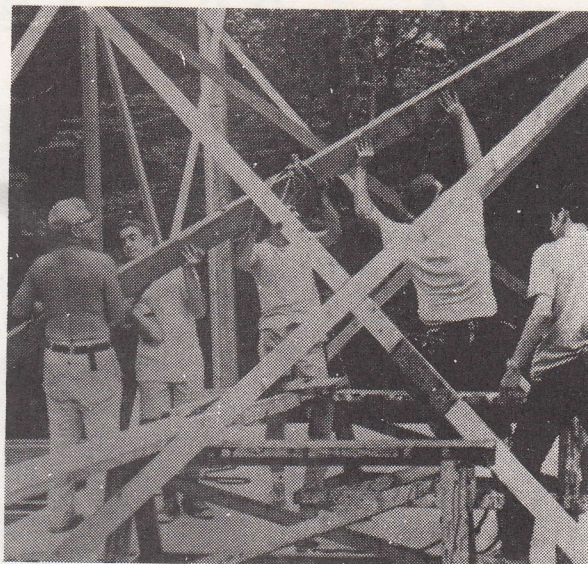
1955: Sandro's mother Susan (2nd row, 3rd from left), despite tone-deafness,

1952: The Metal Shop of yore.

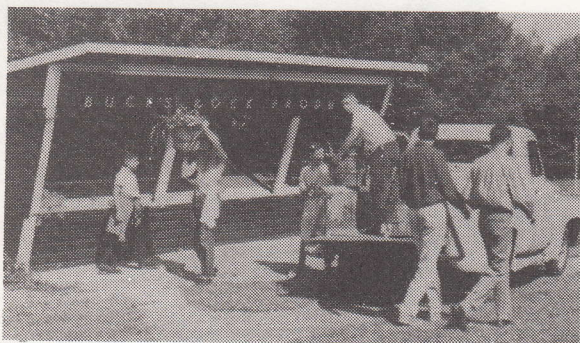




1960: When square dancing attracted a crowd.



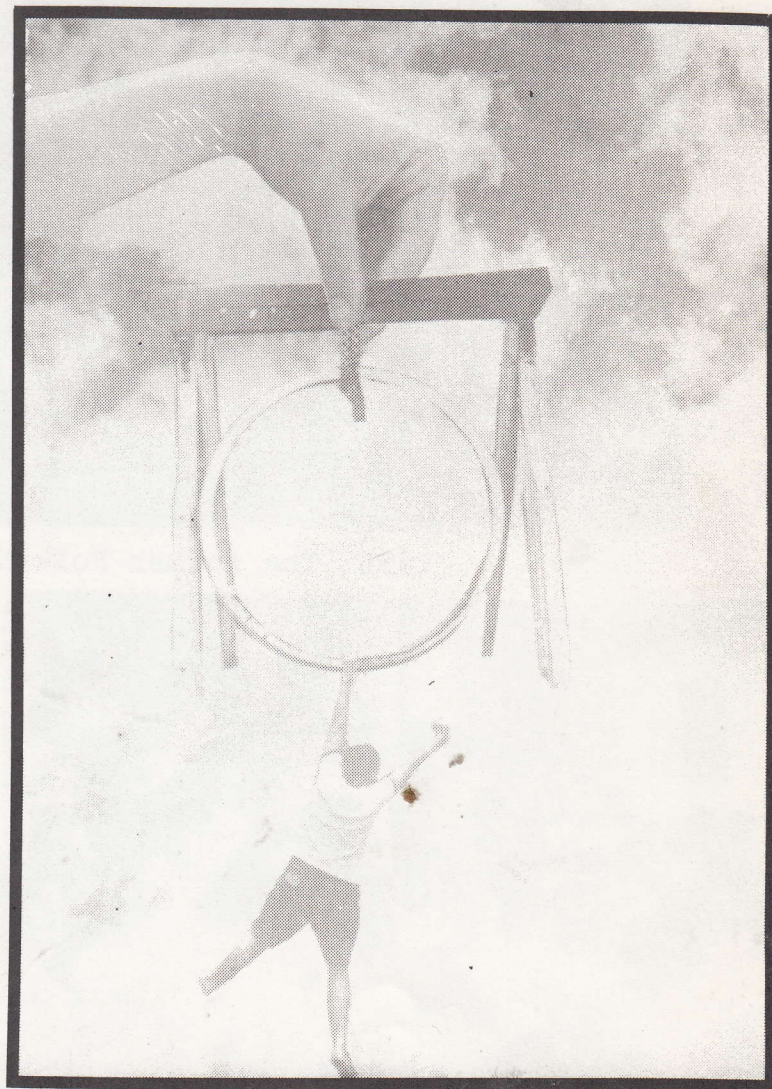
1967: The Capable Construction Crew at work.



1960: The Buck's Rock Produce Stand (The Canteen)--where goods from the Farm were sold.



1960: A hand-crank press in Ye Olde (literally) Pub Shoppe.



1960: The gong gone psychedelic.



1963: Before the Vietnam War, the camp had a rifle range.

50 YEARS AT BUCK'S ROCK

A written interview with Dr. Ernst Bulova by Joshua Blumberg and Michael Feldman



Q: Could you tell us a little about your background.

A: I was born on June 24, 1902 in Vienna, Austria into an upper middle class family, that left, like most families in their class, the education of their two children to the cook, the chambermaid, the nursemaid and later the French governess who was called mademoiselle even if she was a fifty-year-old widow. Such upbringing has some advantages and some disadvantages, an attribute it shares with most educational efforts both inside and outside the family. For further details I would refer you to the book I am writing if it ever gets finished, edited, and published which, considering my age, I doubt very much. However, if the unexpected happens, I shall donate a copy to you, although you will find that the holocaust has made much of it seem antiquated.

Q: Could you tell us a little about your training in psychotherapy in Vienna--the association with Albert Einstein and your introduction to the educational philosophy of Maria Montessori?

1954: Guess who?

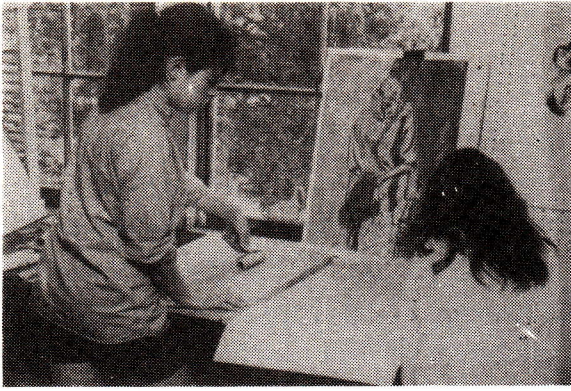
A: I received my training in psychotherapy by enrolling in the Vienna medical school. It was pretty much useless except for the fact that I met my future wife, Ilse, who was then studying anatomy, of all things. My association with Albert Einstein is quite indirect through my friend Hans Reichenbach, professor of philosophy at the Berlin University, who was writing and lecturing on the impact of Einstein's theories on philosophical thinking. Ilse and I had to obtain teacher's certificates as prerequisites for admission to a course given by the *dotoressa* in Berlin.



Dance: 1954

Q: Could you tell us about your Beltane school project in Wimbledon, England?

A: The Beltane School in Wimbledon became very popular as a day and boarding school since progressive education was a rarity in England at the time. We had to acquire new and much larger buildings. It existed until we left England for America. Why we left and under what circumstances is too long a story to tell you here. I should refer to my book if it should ever make an appearance.



Printmaking: 1960

Q: It's clear that one of your main reasons for starting Buck's Rock is the fact that you examined other camps and were unimpressed. What specifically did you find wrong with these other camps that you tried to improve upon when you established Buck's Rock?

A: To say that I was unimpressed when Ilse and I visited camps in New England is an understatement. I was appalled by the regimentation; I felt camps had adopted the worst aspects of schools, namely to divide the day into periods with attendance more or less compulsory. I detest patriotic ceremonies since my experience in Germany had shown me that they can become subject to dangerous deteriorations. I dislike militarism in any form and I found American camps infected by the virus of militarism both in language and practice. I also found one of the prerequisites for accreditation by the American Camping Association was characteristic of the state of camping at the time. It read as follows on page 49 of the American Camping Standards booklet. I don't know if it was changed but it was in force for a long time until I poked too much fun at it in the camping conventions I was chairman of over a number of years:

The goal of Camp Kla-How-Ya (oh those pseudo-Indian names) if each camper demonstrated the following behaviors:

Creates at least two objects (including written expression) which he acknowledges with pride as his own.

Accurately describes and shows approval of several characteristics (physical and other) of a cabin mate and a counselor.

Acknowledges verbally his physical and aesthetic dependence on the natural, undisturbed environment.

How can a child retain his integrity under such requests? Buck's Rock had to be the opposite of what we saw. And it was, and it still is.

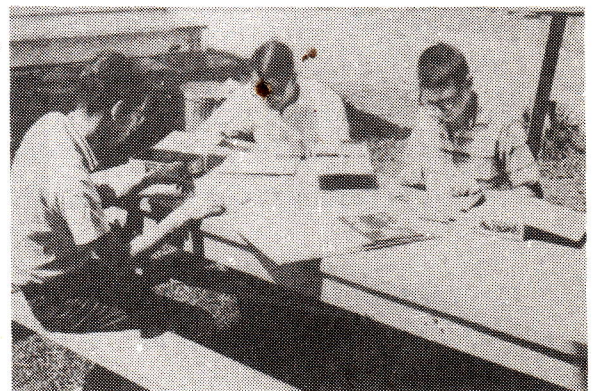
Q: How did your training in psychotherapy relate to your experience as the founder and director of the camp?

A: My training in psychotherapy had little to do with my job as director of Buck's Rock since I had worked exclusively with and for adults.

Q: Did you ever practice psychotherapy outside of camp on an individual basis?

A: I used psychotherapy as chief psychologist of the League for Parent Education. This, by the way is a poor title since it implies that parental attitudes can be shaped or even influenced by education, whatever education in this connection means.

Q: How did you decide upon the first artistic activities available to the campers- (i.e. Photography, Ceramics, Drawing, Etching, etc.....) ?



Time to sketch: 1960

A: The first artistic activities arose from the need to make public our aims and our means we meant to use to achieve them: Our summer theater, our art department, our photography department, our workshop that produced nursery toys and was also used as a repair shop for the people of Litchfield County-- anyone within a radius of twenty miles would call the camp if they needed work done on household appliances, furniture, or farm implements. Our music department performed in town, in churches, over local radio stations in Danbury and Torrington. Discussions, creative writing, and journalism were a necessary part of our program. It goes without saying that athletic activities were very important, although we played more for the fun and relaxation than for the reward of winning.

Q: How did you decide to make agriculture the basis of Camp?

A: We selected farming as our predominant activity because it gave young people the opportunity to be part of a field that was vital to a country at war. It seemed to be an outlet for their desire to participate, to contribute, to be part of the common effort. It was not an artificially created project but entailed essential work that was important to young people because it was necessary and important to others.

Q: In recent years very few campers have participated in the vegetable farm program. At what point did Buck's Rock change its focus from farming to the creative arts? What were the main reasons for this change in the structure of the camp?

A: Farming had gradually become an industry kept going with the use of sophisticated machinery. The individual farmer, the family farm, is kept artificially alive by the financial support of government agencies. The creative urge of young people influenced our decisions, and with it our activities. Free choice amongst an ever growing variety of pursuits determined the nature of the camp.



Sowing the Seeds: 1954

Q: Are you saddened by the decline of the agriculture program in the lives of Buck's Rock campers?

A: I am neither saddened nor elated by any changes that are the result of historical or economic forces over which we have little control. Nor would I waste my emotions on the development of the economy.

Q: Are you pleased with the spectrum of activities that are currently available to Buck's Rock campers?

A: I am happy with the use young people make of the existing opportunities to their personal advantage as well as to the benefit of Buck's Rock.

Q: Has the background of the typical Buck's Rock camper changed in the last fifty years, and, if so, how?

A: I have to confess that I have not met a typical camper. Nor have I met a typical human being. I don't think he or she exists. However, I have to admit that the young people at Buck's Rock as well as everywhere reflect the tremendous changes societies have undergone for better or for worse. At Buck's Rock we try to shift the center of gravity towards the better.

Q: Do you feel that the Buck's Rock community is as diverse as it should be?

A: I don't know if there is any merit in diversity per se. There certainly is little merit in uniformity. Buck's Rock does not lend itself to the development of the latter; it seems to foster the encouragement of the former. However, I find that nothing is ever as it should be. This is just as well. It is a shortcoming that provides, based on reality, the spur towards development and-- sometimes -- to improvement.

Q: Your writings and speeches at events like Hiroshima Night have shown your keen interest in sociopolitical issues. Do you consider yourself to be a liberal or conservative thinker?

A: I am enclosing some of the notes I used for a speech introducing Hiroshima Day 1992. The readers or listeners will have to decide whether he or she would call me a liberal or a conservative.

"Hiroshima Day, Why remember the past? A flourishing city was turned into ashes, thousands of men, women, and children were incinerated. Why remember? The atomic war seems to be a danger of the past, the threat has receded. Or has it? Or is it just an interlude during which ambitious generals vying for power are using obedient troops (military discipline is a virtue. Or is it?) and fanatical patriots (patriotism is a virtue. Or is it?) to kill each other and everybody in sight. In Somalia mass murder is the order of the day, the Iraqis fight the Kurds, the Serbs seek to annihilate the Muslims and Croats who happen to live in Bosnia. True, they do not use atomic bombs, they use conventional weapons. How easy it is for us to use the word conventional. How conventional is killing? Alas, it is. And yet the history of mankind is also a history of magnificent achievements. We have built the gothic cathedrals, we have created science, many illnesses have been eradicated, we have invented art, we play music, we mirror life in the theater, we use the ancient art of the dance to give expression to our feelings, we have perfected numerous crafts to a high level. You all had a taste of these achievements this summer, you took part recreating them on your own

terms, for your own enjoyment. Can we now rest? Is this a wonderful world? In a sense it is. The history of mankind is one of magnificent splendor. But the history of mankind is also a bloodstained monstrosity. The destruction that wars brought about were fought over the bodies of millions of men, women, and children. They brought untold misery to a mankind that could and should have enjoyed the wonders of the world, the miracle of life. Why did millions and millions of humans deprive each other of the benefits of human existence? Why instead trying to explore the mystery of existence by creating religions, did they use them to divide themselves and each other into hostile camps bent on each other's destruction? Why did we mercilessly kill in the name of merciful gods? Why? I have no answer. You probably have no answer either. But one thing we know. Although we have no answer for the reason of our folly, we know one thing. It has got to stop. We have to end war. All wars. There are conflicts, there will be conflicts. But we have to find better ways to solve our conflicts. We have to create, elect governments that repeat our pledge. No more wars. How long will it take until our vows will find fulfillment? It will take a long time. But the goal to end all wars is in sight. Tonight's candlelight procession is a celebration repeated all over the world. We have to repeat it again and again until the goal



Good morning Buck's Rock: 1967

is reached. No more wars! No more tolerance for the greed prevalent in the western democracies that sell weapons to the rest of the world. Greed was a mortal sin. Let it not become an American, a French, a German, a British virtue. Let it remain a sin! What can we actually do! We are just a very small group. But we are not alone. There are young people all over the world. Their voices rise, their voices will be heard. Just as the voices of the young people who demanded an end to an unjust, indefensible war, the war in Vietnam, were heard and put an end to it, the voices of those who would bar all wars will eventually be heard. It might take generations. That should not discourage us, that should not silence our vows. No More



Check out those boxer shorts!: 1954

Wars! Hiroshima Day will remain a day of remembrance. It also should become a Day of the Future, a day dedicated to strive for a better world. There are invisible benefits arising from these efforts. By committing oneself to help bring about a better world, one becomes a better person."

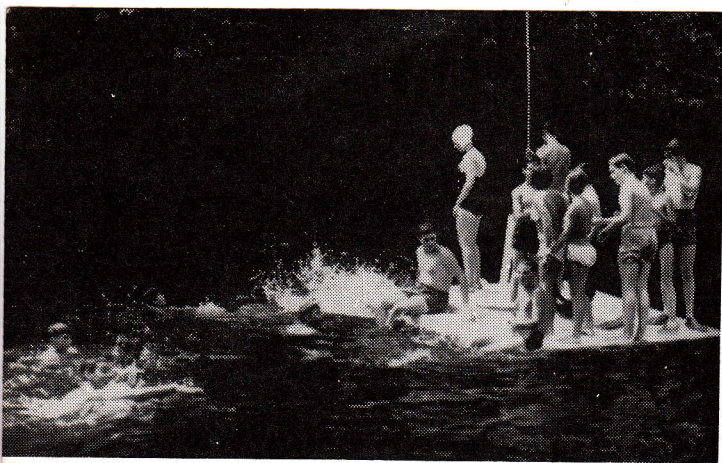
Q: What do you consider to be your main ideological influences?

A: I have always tried to reduce ideological influences from the outside in order to develop my own influences from the inside.

Q: A look back at old yearbooks revealed that the writings in the past were far more political than they are now. Although the political forums of 1992 were well organized and thought-provoking, they have failed to attract a large number of campers. Do you feel that the average Buck's Rock camper is more apathetic now, or do you think that the outlets are lacking for the proper expression his or her views?

A: I agree with your observations. However, I would not call our campers apathetic. They merely reflect the general disillusion with our forms of democracy, a discontent that is pervasive and for good reason. Our campers and young people in general are directing their energies into different channels. I enclose my notes for last year's Fourth of July address. You will note that so far, there has not been much change.

"As long as poverty and inequality exist, we cannot rest. As long as democracy is distorted by demagoguery and false promises, we cannot be content. As long as corruption and corruptibility occur, we must improve our forms of government. As long as there is abuse of power, as long as there are wars, often fought with weapons richer nations provided, we should suffer from bad dreams. As long as attempts are made to convert greed from a mortal sin to becoming an American virtue, we must watch out. As long as young people support murderous mafias and dealers by buying their drug products, and as long as they are encouraged to be violent by the history lessons in their classrooms, by what they see on television, by what is fed to them by the media, we should examine our practices. As long as our behavior is mainly determined by what is pleasurable, we should ask ourselves questions. As long as we forget that we are dependent on each other and do not add to the Declaration of Independence a Declaration of Mutual



Adrift on the waterhole: 1955

Dependence, we remain blind to the realities of our world. As long as we forget our concern over the quality of our environment and that we are part of the environment, we are mistaken."

Q: How would you contrast the state of American youth in 1943 to our condition in 1992?

A: I am not very fond of comparisons. They are very often guilty of generalizations that do an injustice in one way or another. Many accomplishments of the past may no longer be possible, valid, or desirable. For example: We jointly founded an organization "American Youth for World Youth." We later narrowed it down to "American Youth for European Youth" and tried to turn the slogan into something we did in practice. The practice has changed but the spirit is still evident in the performance that our clowns provided for the Children's Hospital in White Plains.

Q: Could you tell us something about the staff and how it has changed over the years?

A: Essentially it has not changed but, like everything at Buck's Rock and everywhere by not changing it has not remained the same either. This paradox is inherent in what we call development.

Q: Could you tell us a little about the directors that have managed the camp after you?

A: Lou and Sybil Simon had been our closest friends and co-workers for many years and when they took over, we remained very much involved with the running of the camp. After Sybil's and Ilse's deaths, the present directors took charge of Buck's Rock. I am personally very fond of them as my very good friends. In addition, I have the utmost respect for their ability, the quality of their characters, their devotion to Buck's Rock and their untiring efforts on its behalf, and I admire and appreciate their sincerity.

Q: In general, how do you feel when you think about the history of Buck's Rock and your obvious involvement in it?

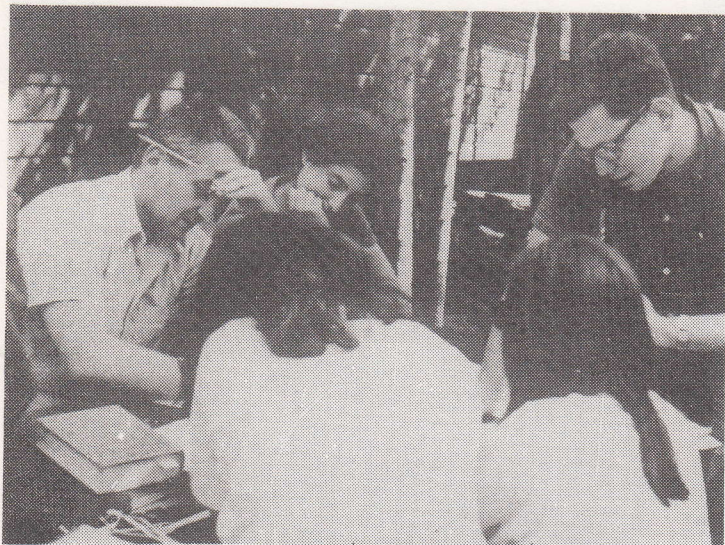
A: I have been, as in most of my endeavors, an active participant and often the leader as well as an observer. I hope that I have succeeded in combining the two.

Q: Are you pleased with the course that Buck's Rock has taken over the last fifty years?

A: One is rarely pleased with everything one has done or brought about, but, on the whole, I could say, near the end of my life "Not too bad" as they answer an inquiry into their well being in the Caribbean. It could have been worse considering the many narrow escapes. I have been a survivor like everybody else except probably more so. Luck was with me and helped me to do the best with what my genes provided. For someone who is convinced that there is no master plan for anything that exists and that existence itself is the result of accident and coincidence, subject to mere chance, I can only repeat "Not too bad" which, in translation from Caribbean lingo means "Very good." I was also fortunate in that I could overcome any regrets for omissions and forgive myself for the mistakes I had made. That should also be an antidote to the temptation to attribute any personal achievements solely to my own efforts. On the contrary they are the result of the help I have continuously received from my friends as well as the criticisms from my opponents. No achievement, such as Buck's Rock for example, is the result of purely personal effort. Every enterprise is a common enterprise, even if we are reluctant to admit it.

Q: Could you summarize for us what you feel Buck's Rock has to offer a teenager in the 1990's?

A: Any educational institution offers its participants what they put into it and thereby got out of it.



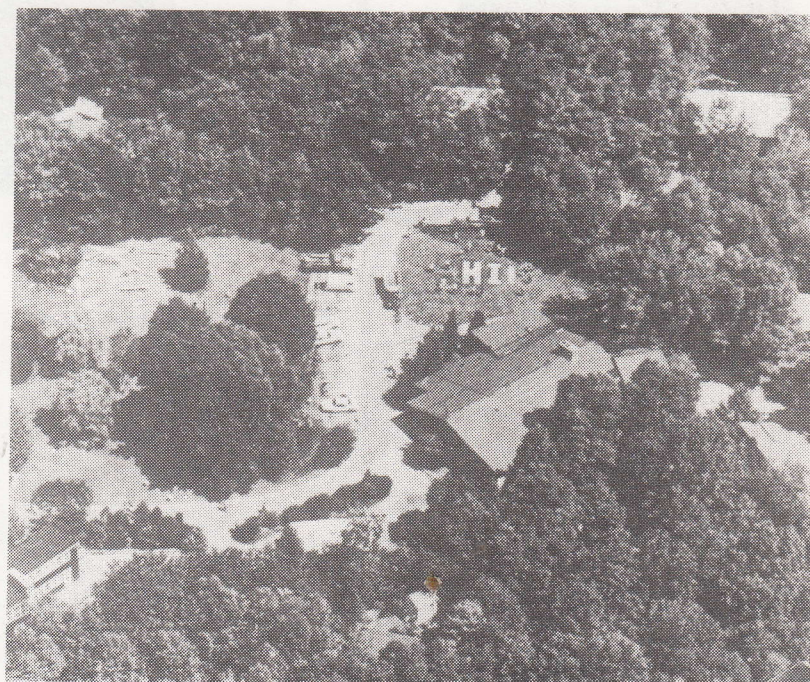
1964: Lou Simon, before his camp director days, leads a writing workshop at Pub.



1969: Mad scientists in the now defunct Science Lab.



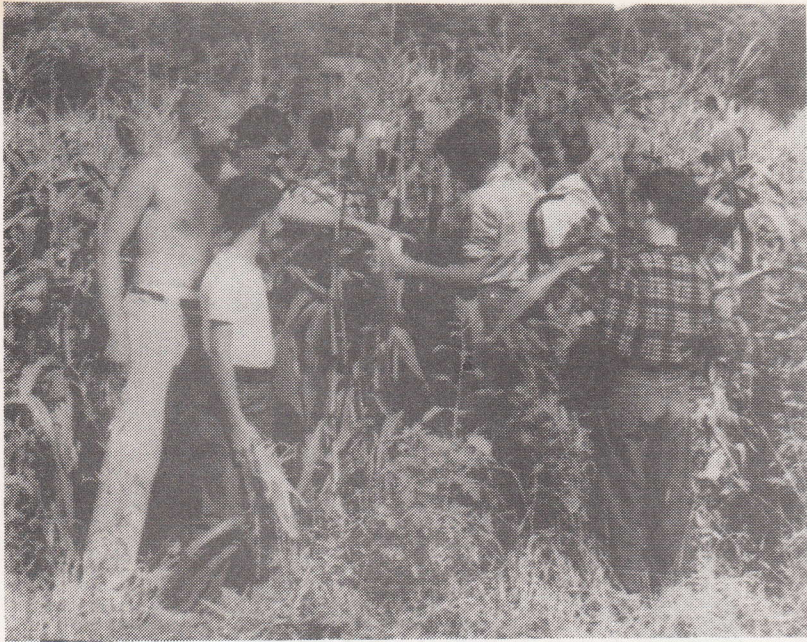
Wood you believe it!: 1964



1971: The camp says "HI!"



The days before lunch lines: 1952



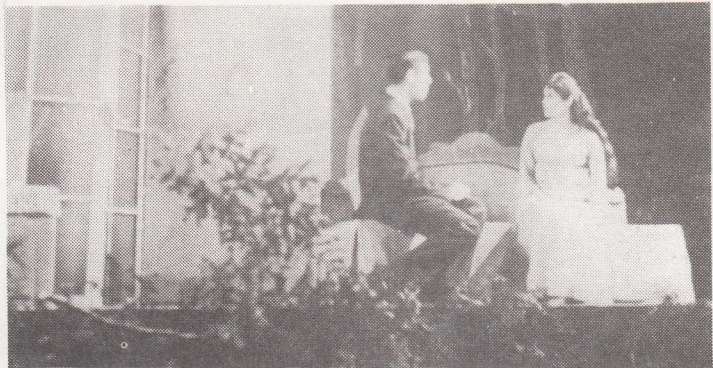
1955: Junior Farmers at work.



IT'S A COW!:1954



The classic starfish manoeuvre:1959



Next stop Broadway!: 1959



All together now...
La!:1960



1976: Ernst and Ilse.

...And now for Summer '92!

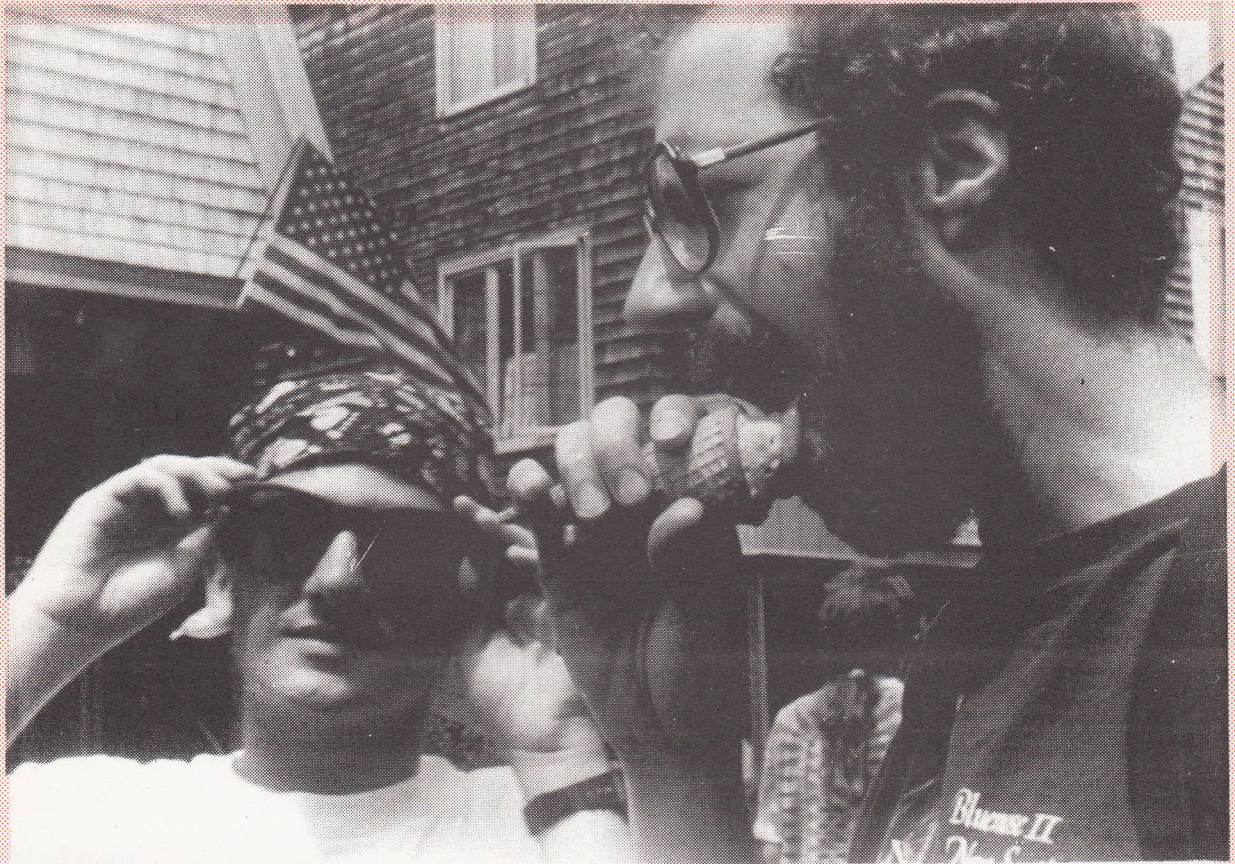
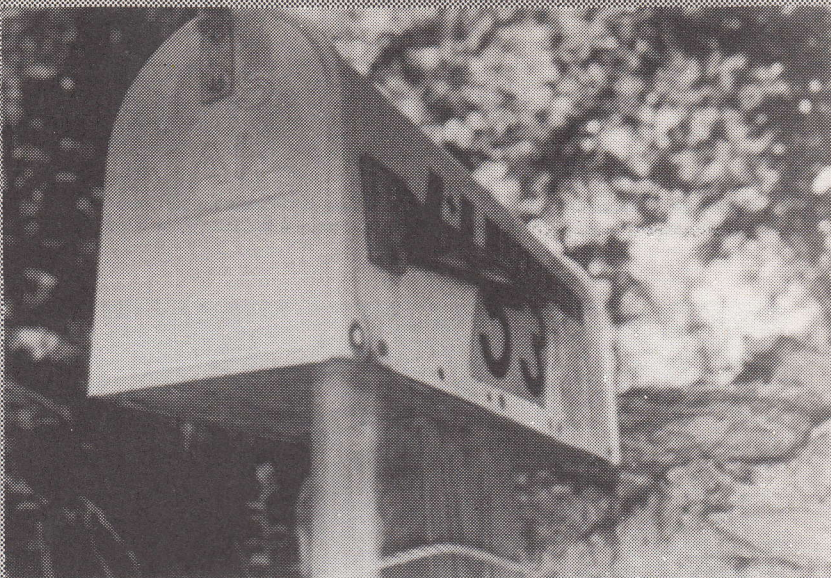


Photo by Daniel Walfish

Debbie Friedman



Mike Feldman





Debbie Friedman



Spencer Stone





Dan Greenfeld

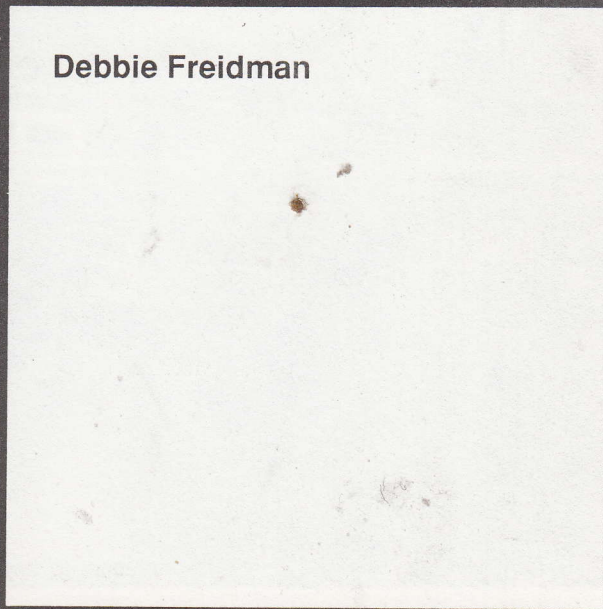


Dan Fortune

Stacey Gish



Debbie Freidman

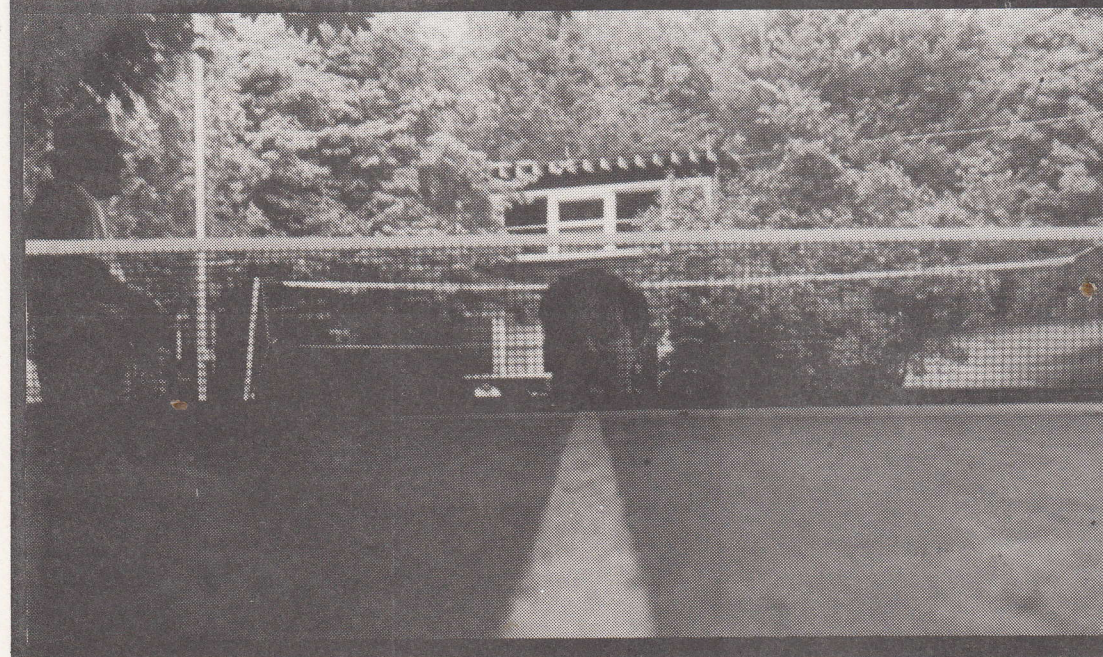


Emily Ryan Lerner

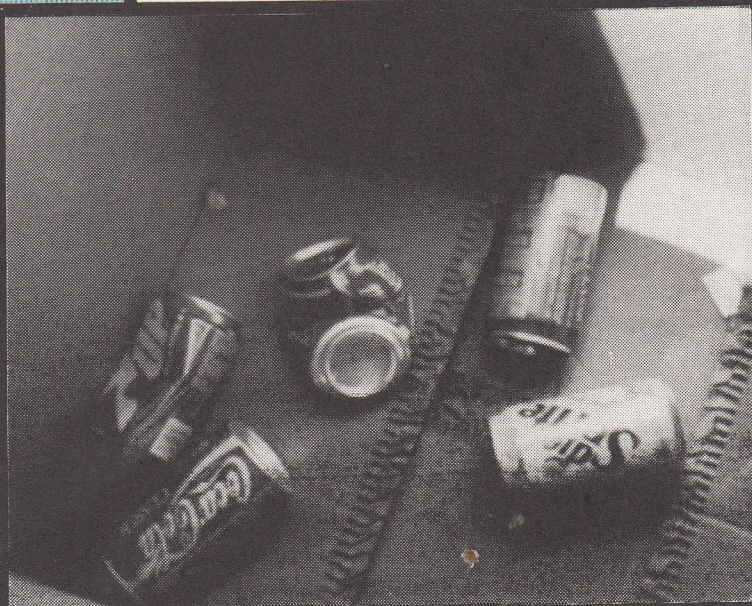
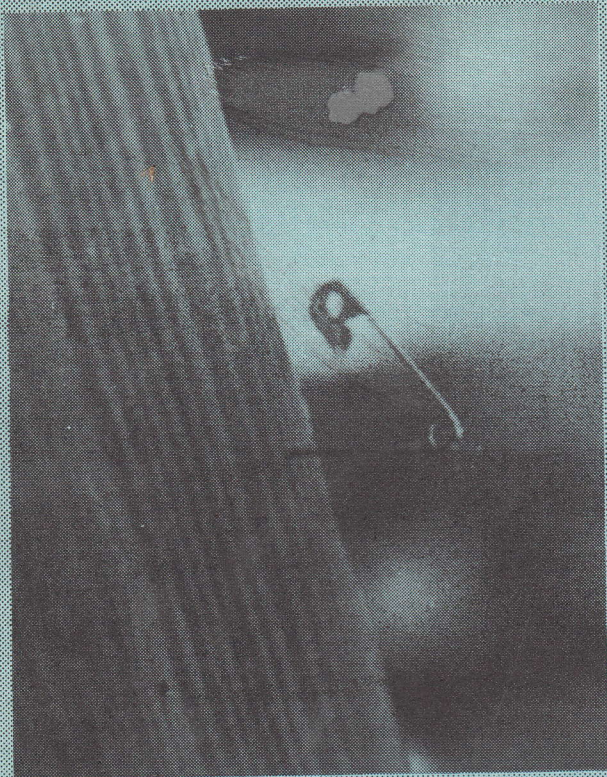


Debbie Freidman

Florent Strasser



by Florent Strasser



by Emily Ryan Lerner

Bess Oransky



Eric de Meckenheim

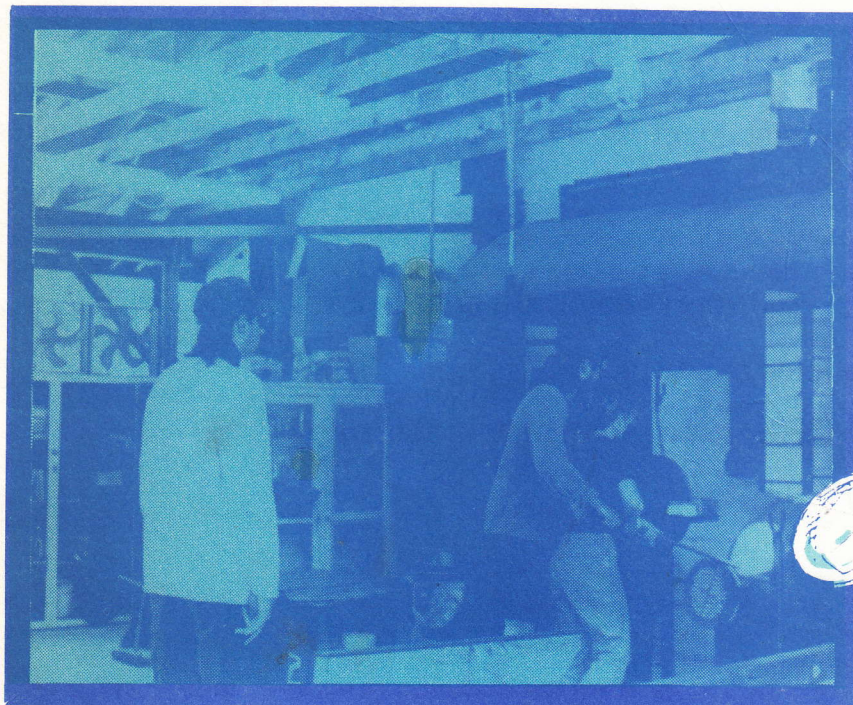


Visual Arts

"Reality may be very interesting, but a work of art must be a creation."

- Jean Renoir

GLASSBLOWING



Out of the darkness and the void came Ye Olde Glass Shoppe. The year was 1974. Armed with only an arc-welder and their knowledge, the first counselors created history at Buck's Rock by building their own shop. Enduring intense heat for the sake of art became part of the mystique of Summer.

Many hot-pontil-fights later, glass had become an integral part of a Buck's Rock Summer. Under the High Priests of Glassblowing, each neophyte faced the twin perils of patience and sweat to finally meet the almighty God of Glass in the belly of the fiery furnace.

Working in fits and spurts, the dedicated "Glassees" sometimes managed to find the time to relax and philosophize by the fridge. By 1979 a Glory Hole had been added to the shop and twice as many campers could experience the joys of glassblowing, an activity which some see as an intense religious ritual, and which was led by the shop's Mystic Leader, Karyn Kozak.

After achieving the concrete reality of perfection in glass, the shop worked to make "sign-up" almost as great a joy as blowing itself. Races, guessing games, and obscure Australian dances became the norm for every glassblower's morning.

By this point, both blowers could work in their own glory hole, so a piece that slagged could almost always be saved for sculpture. The words, "Nice ashtray," echoed through the halls of time and glass.

In 1990 the Mystic leader of the late 70's had returned once again. Many things had changed, but the refrigerator remained a comforting constant throughout all the chaos.

In 1992 Bill and Carolyn joined Karyn on her holy quest and the refrigerator was plunged into the maelstrom of neon and glass. Fish were the order of the day and Zeppelin was blasting on the radio. But through it all, there was no "party in the Glass Shoppe."

Joshua Kizner and Jeff Samuels

B A R G E L L O

Deep thoughts from Bargello

- 1) Did you ever wonder why you count lines and not boxes, and sometimes boxes but not lines?
- 2) Why is the canvas so hole-y?
- 3) Why does the yarn come in gradients of color, but not shades?
- 4) Why are there so many patterns but no pictures?
- 5) Did you ever wonder why there are no safety rules at Bargello?
- 6) Why do fools fall in love?

by Tia, Fluffy, and Persian gulf

Photo by Stefan Bondell





PRINT SHOP

Hmmm.....Exciting things that happened in the Print Shop this summer.....

.....the shop didn't fall down.....

.....we turned green.....

.....we cleaned.....

.....we have flourescent paper.....

.....Richard Evans acknowledged our existence by sending us lots of funky tapes to listen to.....

.....Our anniversary number is 12, it's on the front of our door!

Basically, the Print Shop is one of the few areas that hasn't changed over the past 50 years. We still use the same powered presses and original techniques. The process we use is considered traditional and becoming antiquated.

This year we have Catherine "Bodeilia,where's my cake!" Noble as shop head, who enlightened us with the sounds of African chants music and nifty stuff from New Zealand. Ken is entering his first year of college as a sophomore and can tell you anything you might (or might not) want to know about the 1992 election, Adam (one of our CIT's), who is in the shop even when he doesn't have to be....why!? And last, but not least, me (Kirsten), the most colorful of all CIT's, who is just kind of here! For the 5th and last time! Bye, Bye, love from the Print Shop!

Kirsten Johnson



WOODSHOP

Woodshop.....home of power saws, sanders, lathes, sharp objects, and of course, wood. You can also find John, Karen, Michelle, Doug, and Steve, the cool staff, always covered in sawdust and shavings.

The wood shop is one of the only places in camp where you really can make anything you want. But of course, who knew that someone would want to make an iguana cage or a coffin? And where else in camp can you go to poke fun at people wearing goggles and dust masks, blanketed head to toe in wood shavings?

The wood shop is fairly similar now to the way it's always been-- people working, standing and talking, waiting for snack, eating snack, taking their post -snack breaks, having fun -- basically. In a phrase, the wood shop is a happy place.

Michelle: The best J.C. in camp. Always a smile for everybody.

Karen: If you don't know anything, Karen won't make you feel bad because she doesn't know anything either! NOT!

Doug: "The wood god."

Steve: Karen's rival in chisel-sharpening.

John: "Mr. Machine."

Amos Kenigsberg C.I.T.I.T.

Juliet Ross C.I.T.I.T.

& the Shop Staff

Photo by Salsa da Woman



METAL SHOP

The other day during the hustle of shop hours, a middle-aged man walked into our shop expecting to find the Woodshop. He was amazed to see the changes at Buck's Rock. I asked where metal had been in previous years and discovered that it was only a small shop, on the other side of the shop area.

In the past fifty years, the Metal Shop has changed a great deal. Of course the feel of the shop changes each summer as different campers and counselors come to Buck's Rock. This year we are lucky to have a multi-talented staff which is skilled in many different areas of metal-smithing. Along with fabrication, we are able to etch, cuttle bone, cast, wax cast, and of course mold the ever famous fimo.

In Summer 1992, we have had the opportunity to work with many talented campers -- which is something that has remained constant throughout the fifty-year history of Buck's Rock.

Stacey Topel

Photo by Stefan Bondell



C E R A M I C S

As we feverishly tried to think of what to write for our yearbook article, the minutes ticked by with increasing intensity. It was 4:00 PM and the deadline was two hours away. "HABIV," Tony, the head of shop, yelled, "Get to work on that article. Go down to Pub and flip through the old yearbooks to get some ideas."

Once at Pub, we looked at as many yearbooks as possible, writing down all we could about the long history of the Ceramics Shop at Buck's Rock. While flipping through old yearbooks which referred to Buck's Rock as a 'work camp', we noted that Ceramics was one of the first shops, and that a shop building was originally built in '46, with a Ceramics porch added in '48. One of the most interesting discoveries was uncovered while perusing the 1953 yearbook, which spoke of the anticipation and excitement felt over the arrival of the first electric potter's wheel in Buck's Rock.

"A lot has changed since then," I said to Dave. "Yes, you are correct, ELHAV," Dave responded. A brief synopsis of our ensuing discussion led to the conclusion that 1992 was a supHERB year for the ceramics shop. First of all, there were thrown pieces, (as well as caught pieces) and handbuilt pieces created by campers. In addition to this, we had three different types of firing taking place: high fire, low fire, and an ancient Japanese firing process called Raku, which produces spectacular effects.

One of the many memorable workshops which took place this year was a face-casting workshop. This involved molding plaster around a person's face, and later pressing clay into this plaster mold. Since this year is the 50th anniversary of Buck's Rock, we have made 50 clay face masks and installed them as a commemorative gesture towards the everlasting spirit of the camp.

We also exercised our new vocabulary which involved such terms as Habiv, Elhav, Mustapha, Jabool, Tough-Guy, Jerky, You poison the pizza, I kill you, H-H-H-H-Help ME!, and PingPoiHai. These terms were used by all staff, and even some campers.

Speaking of our staff, it includes four chillin' counselors:

Tony "The Australian Madman" Bright
Scott "The Good Guy" Estes
Robert "The Red-Bearded Monster" Platt
Ilisa "The Wild and Crazy Femme-Fatale" Slavin

... as well as five incredibly devoted and hard(ly) working C.I.T.'s:

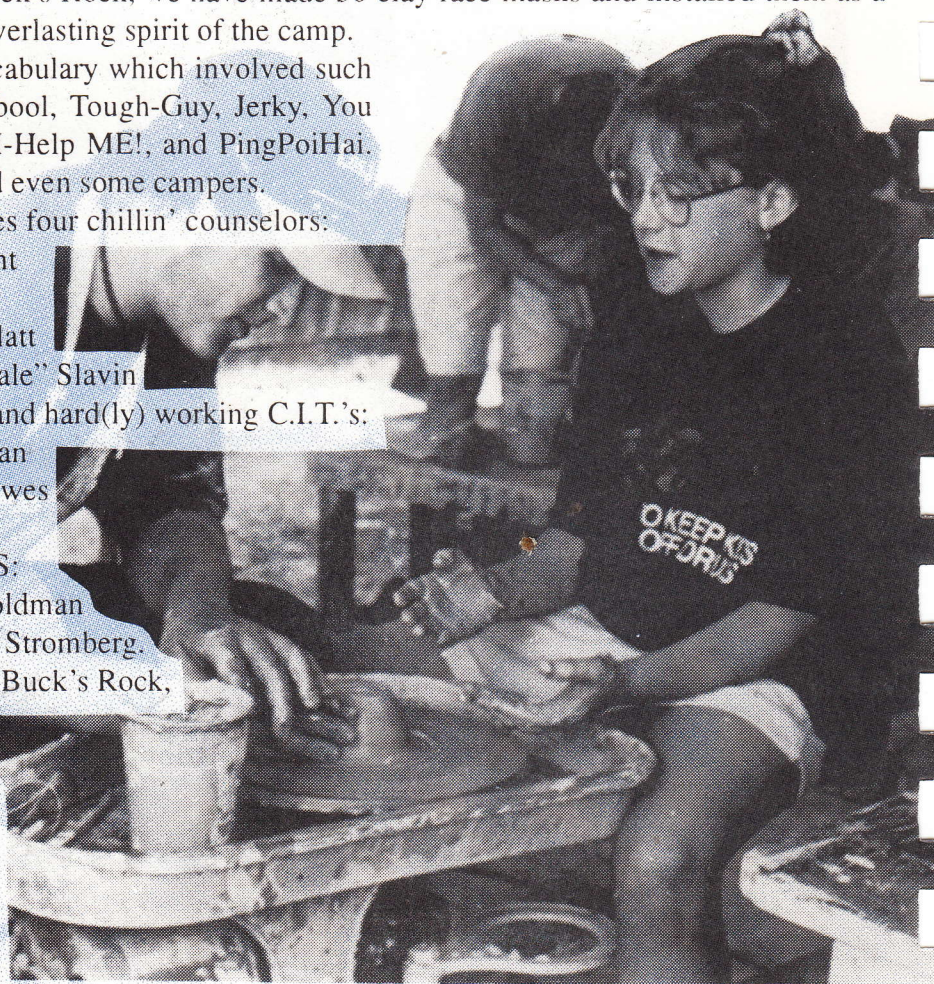
B.G. "Star Wars" Seaman
Kim "Two-In-One" Prywes
Lisa "Lisa" Rabinowitz

... and the GLIMMER TWINS:

Dave "Je Suis Noir" Goldman
Matt "Stop the Pigeon" Stromberg.

Ceramics was one of the first shops in Buck's Rock, and it will surely last to the end.

David Goldman
Matt Stromberg



LEATHER

Hidden between the woods and the septic field is a green submarine. The captain is Claire and her crew changes daily. They encounter many adventures without leaving shallow water, discussing philosophy, watching strange creatures pass by, and creating beautiful objects to take back to civilization.

The sub (if you haven't guessed) is the leather shop where you can come and make bracelets, bags, vests, shoes, hats, wallets, moccasins (if necessary), and anything else your heart desires (no whips!) You can learn how to wax thread, avoid blisters, dye leather, fudge holes, and just be really nifty in general. If all else fails, you can pet Maazy (the leather cat) and converse with him.

Mollie Savage and Robyn Balkin



SILKSCREEN

Two Decades of Silkscreen and Still No Answer...

Over the last two decades, numerous yearbook articles have attempted to decipher the mysterious process of Silkscreen.

How is a screen shot?

Where is it done?

Who does it?

Do THEY know how it is done?

Every summer campers have tried to unfold this mystery.

Why?

Who even cares... it works.

Why does every staff member become a victim of amnesia when asked how it is done?

Why does Marc break into French when questioned?

How does Marilyn feel when she brings prospective parents to the shop unable to answer any of their questions herself?

Did Sybil know?

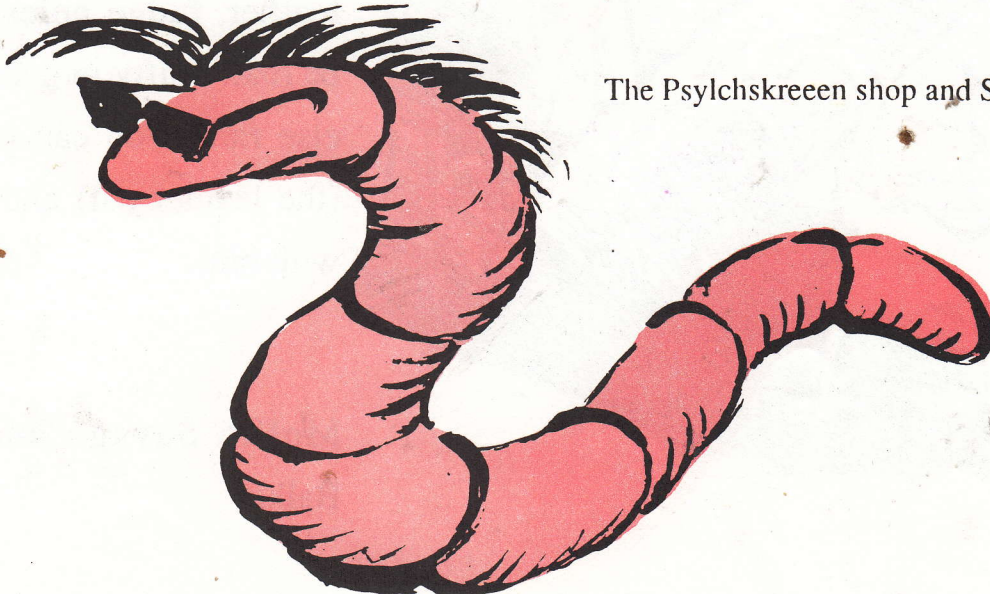
Maybe Ernst...

Was this Indy's true "Last Crusade"?

Maybe YOU are intrigued enough to decipher this problem.

You have entered a world, not unlike your own, where the screens are made of silk and the inks are mixed by hand. Upon entering, you might hear the emulsion curdling screams of our numerous campers. "Show me, show me!" you chant. What is it you would like to see? Would you like to make a print... or are you just searching, searching for the key which will open your mind to the process of Silkscreening.

You may as well be searching for the Holy Grail, the Loch Ness Monster, Elvis, Atlantis or Shangri-la. For only the "Mighty One" knows the true procedures of Silkscreen. The WORM, otherwise known as "silkworm".



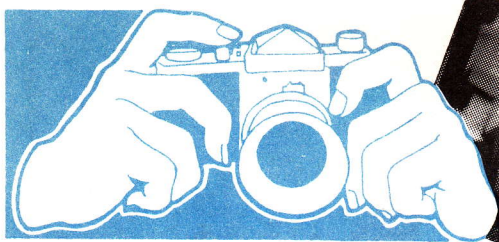
The Psylchskreen shop and Silkworm.



"manhole"

852/1000

Adrienne M. Cooke



PHOTO



The photo shop has definitely developed over the years. Looking back, we can clearly see high contrast (grade 5) between the way things used to be and the current situation. For example, we used to use stainless steel developing tanks, but now we've fixed that and changed over (Dan!) to the black plastic ones, which are easier. (Even though some campers do come out of the closet with their tops off, blatantly exposing what should be covered.)

In all seriousness, the shop hasn't changed since its creation in the 1940's. It still permits campers to rent cameras, take cliché photos of the same things all over camp (maybe we shouldn't be so negative about on-camp shooting), process film into negatives, and enlarge the negatives into prints. A lot (and we mean a lot) of prints were produced this year, most of them of high quality. Under the guidance of the staff, the shop also experimented with such processes as kallityping and solarizing. Interestingly enough, for the first time in recent years, the shop went on a group shoot-trip to Kent Falls, which is where the photography shop of the early 1950's occasionally journeyed. The Buck's Rock yearbook of 1953 writes in the photo shop article, "The photo shop also took several trips during the summer...such as Kent Falls, Chicken Hill, and the Housatonic River..." Some members of this year's staff also took trips to Chicken Hill, but not with their cameras.

The staff helped to enlarge the friendly atmosphere that photo '92 offered. First, we'd like to exclaim "PRAISE SETH!" and then wonder, will this bumbling klutz ever turn the eye of a single female? But we'd like to thank Seth Dinnerman for his help on our prints and his leadership. Next, the shop wishes to thank Dean Randazzo, who continually felt a burning sensation when he wasn't camping and was always trying to dodge the frustration of the shop by bulkloading. Thanks to Dean for the Kodaliths and the brilliant instruction, and we wish you even more good luck with your holograms. Also, we appreciate Luke Brussel's selfless help. To Amanda Saslow, JC, thanks for the creative anagram and wisdom from Maine. And to Gabe Eber, JC, that high school mad scientist prodigy, we appreciate your wit and your knowledge.

Finally, to the CITs:

Zack Brown - Chill out. Word!

Alanna Yudin - Thanks for your cheerfulness.

Dan Walfish - You'll never get it. But you'll always be loved.

Kate Fried - Your expertise was an enormous help.

Finally, we leave Dan and Debbie sleeping bags under the sink in the darkroom.



And we wonder: had people already begun to shoot the gong 45 years ago?

Daniel Walfish

Daniel Greenfeld

Debbie Friedman



We would have liked to have presented a nice, trite little "Day-in-the-Life" article, but unfortunately, we all died. We could regale you with amusing anecdotes and banal homilies, but none exist. All we did this summer was work and complain. An overdose of coffee and campers killed us. Nathan thought it would be a good idea to put a coffee machine in the shop. Yeah, about as good an idea as serving grilled cheese for lunch every single day!

Campers particularly noted for their participation in our untimely demise this year were Margaret "But really, I'm not" Rimsky, Stefan "My parents can Buy and Sell You" Rondell, Gillian "Miss Productivity" Foley, Meridyth "The Etching Goddess" Bland and Laura "Wonderful, Wonderful, Wonderful" Weinstein. Let's not forget all those cute little dudes who dyed their hair black.

OBITUARIES:

Beth (Ann) Rule of Dallas, Texas, died at 3:30 a.m. while "hanging" out. Nobody really knows the cause, but some say it was withdrawal from "good" music.

Christian Forby never could evade the squid that had been pursuing him all these years. In reality, Mr. Forby was a top-secret agent who was working undercover at Bux Rok.

Jason Rothenberg was killed by Bobby's Magic Ring during an intense session of "Guy Talk." His last words were "Girlfriend Stealer!"

Roberto Baccaccio Silverman died while trying to loosen his jaw to subsequently get in touch with his creative center. All his worldly possessions were left to Kevin Coleman, "Right, partner?"

Emily Ginsburg disappeared and was never found -- some say she was driven crazy by hallucinations of millions of campers all calling her name simultaneously and "flashing".

Jordana Haspel, while not in the art shop, was a wood pixie who would dance from tree to tree, sprinkling her magic fairy pixie dust wherever she went. In the end she was whisked away by Prospero and joined the other elements.

Joanna Weiner may or may not be deceased, but it doesn't really matter since the rest of her family can take up the slack.

Tamara Desilva was just too darn funky and is either dead or following Tori Amos across the globe.

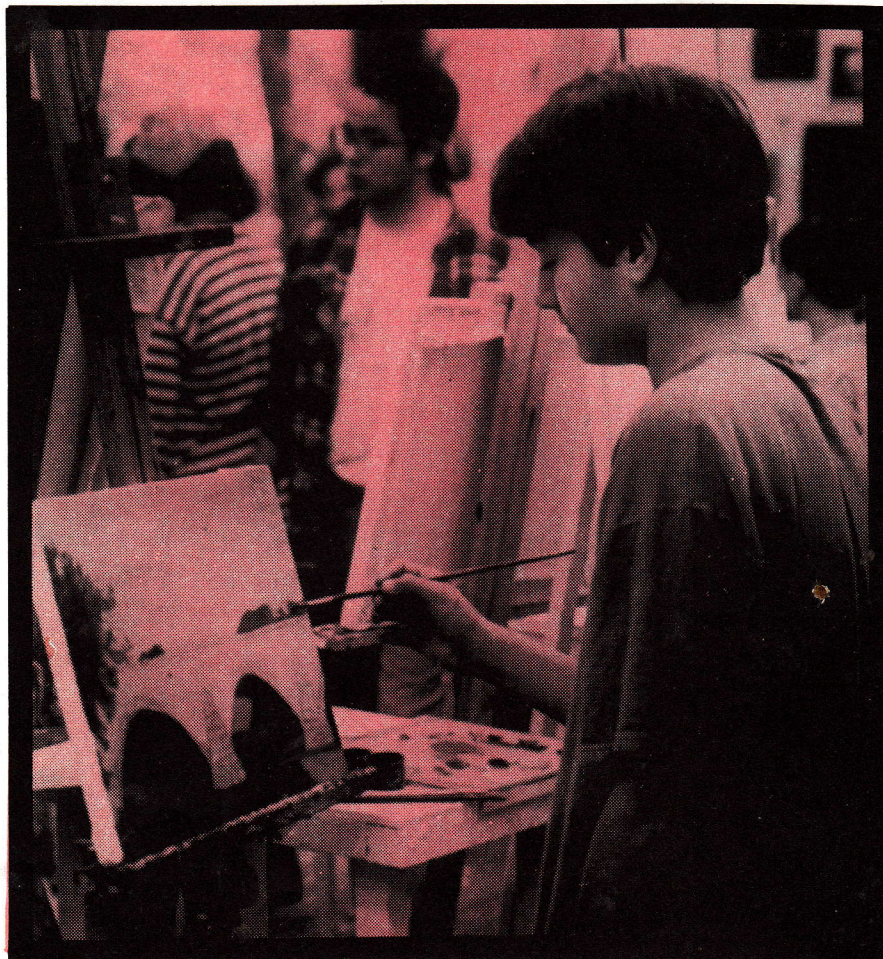
Nate Budoff, the renowned art farmer, was last seen cultivating landscapes and seems to have disappeared into a raging river in one of the larger paintings.

Bari Cayne was dead the whole time and occasionally reincarnated when one of three things happened:

1. The airbrush was needed
2. An obscene gesture was needed to make Jason smile during one of James' lectures
3. James needed someone to remind him not to talk to her like one of his children.

Chloe Grimshaw was working in the shop late one night but that was the last time anyone saw her. Some say they smelt a strange smell the next morning. Was it an attack of the giant killer skunk?

James Dupree, "The king is dead, long live the king!"



Photograph by Stefan Bondell



SCULPTURE

"Jack, just welding excites me. Just take me behind those curtains and show me how to weld, cut, and cast." Through the course of the summer, many campers have been known to speak these words. Even Jack's dog, Bonnie, knows how to gas weld.

Presently, we work in bronze, plaster, steel, wood, stone, and mixed media, including a new addition this summer: on-site sculptures in the woods. The choices are almost unlimited. Obviously, the shop was not always as diverse as it presently is. When it was founded in 1964, campers had a choice of two media: plaster and wood. A forge was added soon after but is no longer a part of our shop. Later, the camp purchased a welder, thereby allowing campers to work in steel.

There is also some unofficial history associated with our shop. Plaster and mud fights used to be a bi-weekly event. Some old-timers may remember huge dragon footprints or the regular go-cart races between sculpture and wood. And who was Clifford Banks anyway? Why is his gravestone in the sculpture shop? A camper careless with the cutting torch? Clearly, the shop has calmed down a bit, (much to Jack's dismay) though he has been known to run through camp, dressed seductively in welding leather, armed with a cutting torch, screaming, "Why don't they give us salsa more often?"

Actually, we have had an extremely enjoyable summer with a great staff. Our shop head, Jack "Lazy" Gresko impressed us by spending more hours in the shop than Jeremy. Scott "Why do those Annex boys like you so much anyway?" Katano delighted us with his wonderfully congenial air. Lisa "Stop horsing around" Gordon introduced useful techniques which even Jack had not heard of. Valerie "I like it in the woods with campers" Mann introduced sculpting in the woods, yet another medium. Our J.C. Rachel "Of course I love all campers" Lutwick dazzled us with her true energy and drive. Our C.I.T.'s were Sarah Schechter, Heather Andes, and Michael Walfish. They want to thank Jack for the hour off they received every afternoon.

Sculpture
by Chloe Findlay

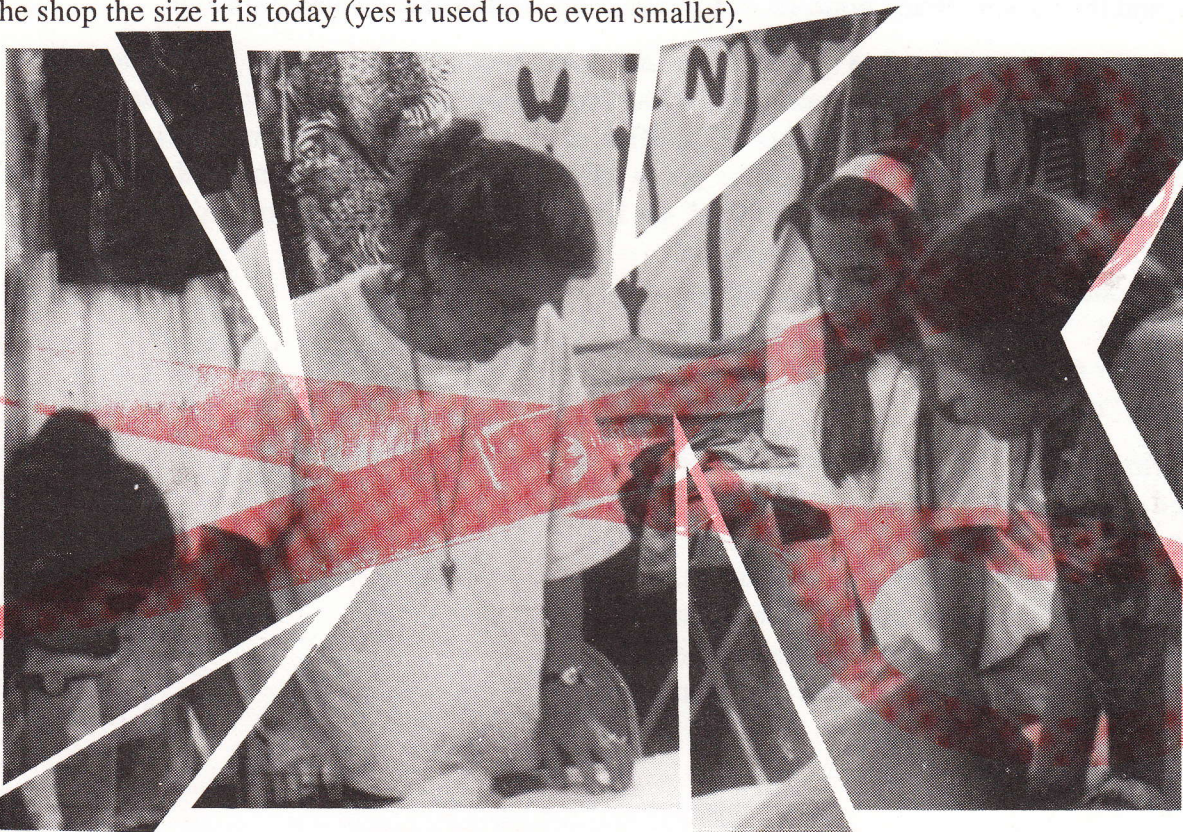
Heather Andes & Michael Walfish

SEWING



In 1967 a new shop was created at Buck's Rock where campers could learn a fun and useful craft: sewing. Campers flooded to the tiny shop headed by Ann Tavlin to start projects ranging from stuffed animals to dresses and skirts. In 1979, Pam Dicke became the new shop head, and soon after, an addition was added to make the shop the size it is today (yes it used to be even smaller).

by Alex Couri



The sewing shop is still the crowded noisy place it was then. Campers pack into the shop to work on quilts, dresses, medieval cloaks, and even 18th century sexy lingerie. Music, ranging from UB40 to The Indigo Girls to The Cars, can be heard over the hum of the sewing machines. Campers flock to counselors Kate, Lee, Deborah, Melanie, and Suzanna exclaiming "Does anyone have a seam ripper?" and of course "I wanna make a scrunchie". Meanwhile the C.I.T.'s Kate (yes, it is very confusing to have two Kates in the shop) and Carrie try to stay sane when asked to help make yet another floppy hat. At the end of the day, barely cognizant counselors lock up the shop until the next morning when the gong signals another crazy but fun and exciting day. How did we all make it through the summer?

I'll miss you guys,
Kate Hagmann, CIT

P.S. Sorry about the depressing 80's music!

WEAVING

In the summer of 1951, the Weaving Shop was located somewhere near the Wood Shop. Then, in '66, it was moved to the hill behind Sewing, where it would be comfortably secluded from the general shop area. Later additions included a new porch with a picturesque view, and a new roof.

Housing 8 floorlooms, 11 tablelooms, and six inkle looms, named creatively after past presidents, planets, and the various Brady children, the Weave shop is an instant camper attraction.

Campers are supposed to spend 3 hours a day working on their projects. But weavers have a way of being easily distracted by what's going on at the breezy porch. You may spot Kristen and the weaving shop groupies throwing mass amounts of goldfish at an accelerated speed into each other's mouths. Or Joanne accurately spitting water over the porch railing through her two front teeth. Or Josh balancing a stool on his chin. Or the infamous "flips." Or Lorraine pumping water out of her mouth. Or another useless, relentless argument, trying to convince Lauren and Stacy that the words are "soda" and "lollipop," not "pop" and "sucker." Or everyone running down the hill screaming, "it's a BAT!"

Through the years, few things have changed at the Weaving Shop. It is still synonymous with the Indigo Girls. The quality of the looms hasn't improved one bit. But somehow, people who come to weave at the Weaving Shop almost always are satisfied with their projects and the time that they spent with us.

Susanna Goldfinger

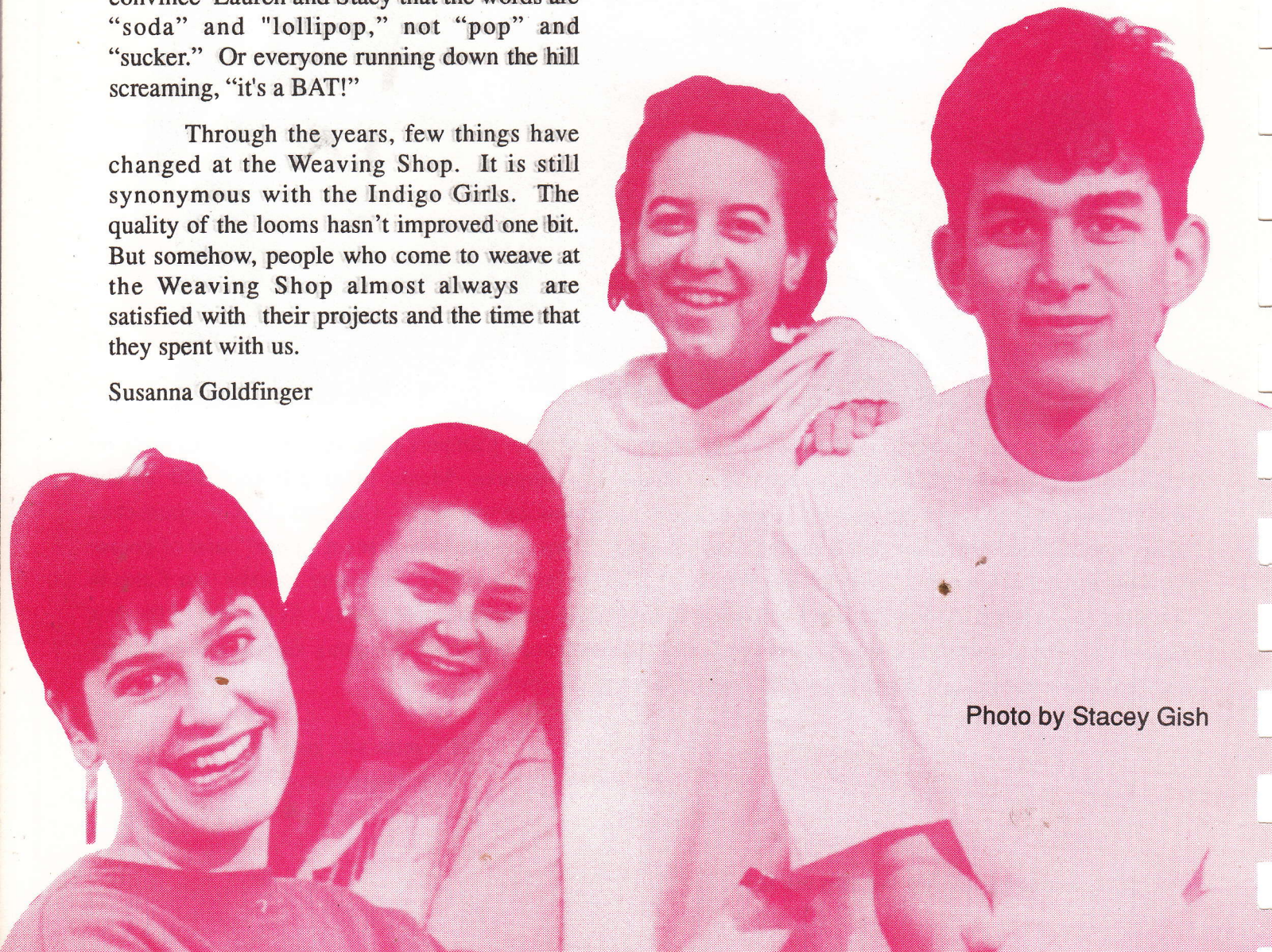


Photo by Stacey Gish



What's all this jibber jabber about the Fleen Shop being a fake? At first, we thought it was a joke, but we decided to try to find it anyway (so here goes nothing).

Well, one day, we were walking down the trail towards the animal farm. When we reached the animal farm, however, we continued down the path. When we were deep in the woods, Joey tripped over a gigantic stone, supposedly a landmark. He then tried to get up, but couldn't, because of a gash in his leg. There was no place to go for help, and the camp seemed miles away.

Then, like magic, a tall, bulky man stepped out from behind a tree. His name was "Armstrong" and he was the new counselor at the Fleen Shop. He asked us what happened and we told him. He then picked Joey up and brought him to a big open shed with a sign on the top which read (ready for the suspense...): FLEEN SHOP. There were no campers there at the moment. The CIT's (whose names were Jim, Will, and Bob) were at rehearsal; the JC (Doug Fieniere) had his day off that day, but a nice counselor named Stu Davis greeted us with a wonderful smile and a hello. They also had a little first aid kit there and they got out some gauze and bandaged Joey's leg.

DESCRIPTION OF FLEEN SHOP

At the Fleen Shop, you have various choices of projects. For example, you can make left-handed monkey wrenches and skyhooks, seen in Batman movies. Also, there are liquid sound waves just for fun. Since the metal-bending machine is temporarily out of use, Armstrong bends the metal by himself.

NOW BACK TO OUR REGULARLY SCHEDULED ADVENTURE

While I was waiting for Joey to be able to walk again, I decided to make a left-handed monkey wrench. Soon Joey was able to walk again and decided to make a skyhook which was going very well. Then he had to go to the bathroom so Armstrong showed him the way. He quickly ran out in fear that his bladder would explode any second.

Unfortunately, this adventure is coming to a close. After Joey sprinted the half-mile between the FLEEN SHOP and the closest bathroom to (aaaaaaaahhhhhh!) empty his bladder, he was confronted by a mean counselor who asked him where he was going. Joey told his adventure, but the counselor denied the existence of the FLEEN SHOP, and took Joey to the head of the camp.

I am, however, yet to be foouuuuuunnnnnndddddddddd.....

THE END (I THINK)

by Who-Knows-Who

TO OUR READERS

Just to let you know, this was a letter found in the animal farm's garbage can. It was brought to Pub and dissected and edited by Joey Diamond + Daniel Cohen (Hmmmmmm! What a coincidence). We don't now if it was true or not, but we hope so because if it isn't then this article is just one big fluke (Ha! Ha!). If you have any ideas if this letter is true or not, please come in to Pub and write your opinion or evidence, put it in an envelope titled: TO: JOEY DIAMOND+ DANIEL COHEN, FROM: (YOUR NAME), FLEEN SHOP SEARCH (NO STAMP NECESSARY), AND WE SHOULD GET IT IN THE NEXT 24 HOURS. All help is greatly appreciated. Thank you.

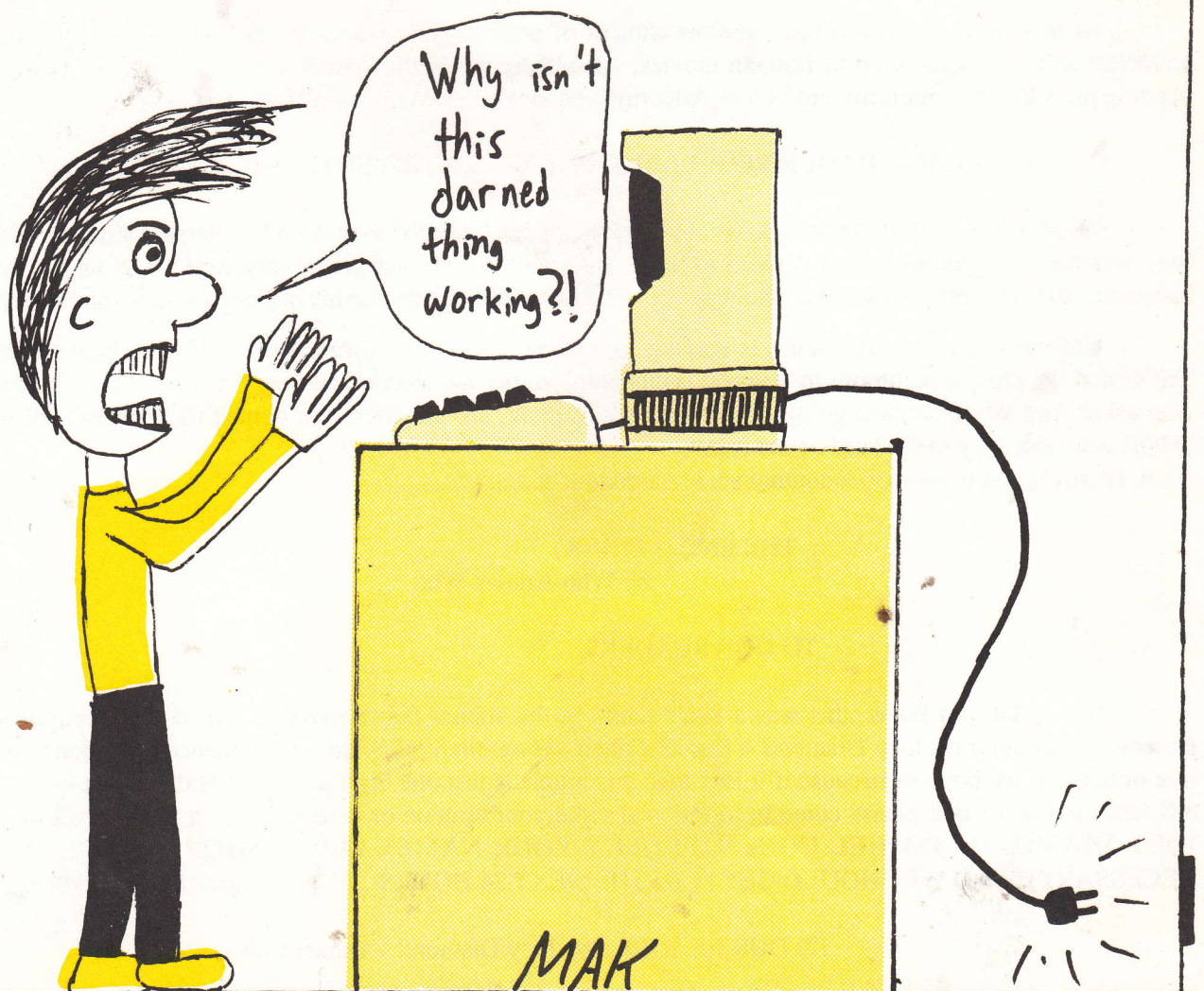
TO OUR READERS by Joey Diamond + Daniel Cohen

Computer Shop

When I walk into the Computer Shop it's like an adventure. There is so much that I can do. I can choose to create animation or work with a simple drawing program. I can also write a program in Basic, Turbo Pascal, or Borland C++, which are computer programming languages. There are also a variety of games which I can play in the Computer Shop including SimCity, a game that allows you to create and control cities. Another game is Caveman Games, which lets you be a cave man and do the prehistoric Olympics. And yet another program is ELIZA, which listens to your problems and gives you solutions.

Brian Castly, the computers counselor, is a great guy. He knows so much about computers that kids who come in knowing nothing about computers come out knowing a lot. The shop has changed over the years. It used to have only Apple computers. Now it has a great variety of computers including Macintosh and IBM. The computer shop is a great place to be.

Jon Brooks



BATIK

Lights come up on a sunlit Batik porch. It is 6:10 pm and George Summers (Mr. Batik), who was a counselor between 1980 and 1985, sits surrounded by a group of wax-encrusted campers and slightly dazed staff....

The campers ask in unison, "What was it like in the old days, George?"

George proceeds to act out the process of washing fabric in cold water for twenty minutes, and then replies, "Back when the earth was cooling and the wax was hot, we had to prepare the fabric we dyed. We did this while listening to funny music like the B-52's Rock Lobster."



The advent of cotton print cloth, Enya music, and yoga relaxation ushered in the New Age of Batik. Campers can come and stare at the rainbow-hued floors while practicing levitation and smelling the ever-present fragrance of melted beeswax.

Waxing and dyeing are only part of the overall Batik experience, which also includes coming up with ideas, drawing designs, just hanging around and chatting, and of course, eating snack.

In the Batik shop, yelling "snack" is almost as important as eating it. Jennifer Bayes, a C.I.T. in 1984, has entered Batik lore as the true voice of snack. Yelling "SNACK" in a heavy Long Island accent has become tradition since she first did it.

You too can share all this: the fun, the glory, and the vocalization of Batik. Simply yell, "SNACK."

The New Milford Ache!



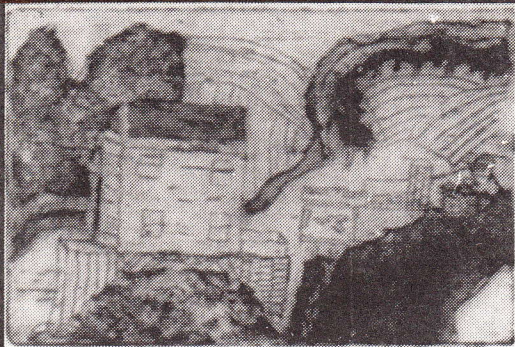
Aug. 1st
1992



Camper Showcase

Art Shop
Batik
Sewing
Jewelry/Metal
Silkscreen
Ceramics
Weaving
Print Shop
Wood
Glass
Sculpture
Leather

ART SHOP



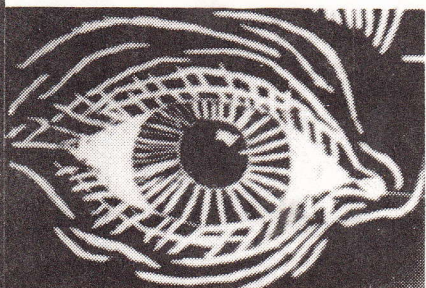
Mike Kross



Charlotte Vuarnesson



Eric de Meckenheim

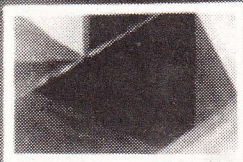
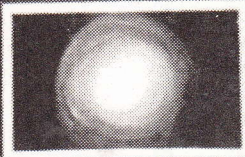


Meryl Smith

Scott Weiner



Meridyth Bland



Laura Weinstein

Chelsea Anderson



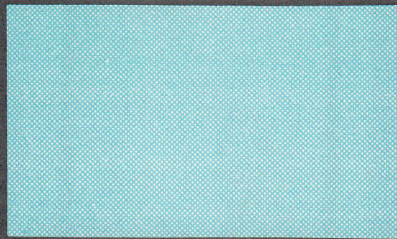
Kate Hagmann



ART SHOP



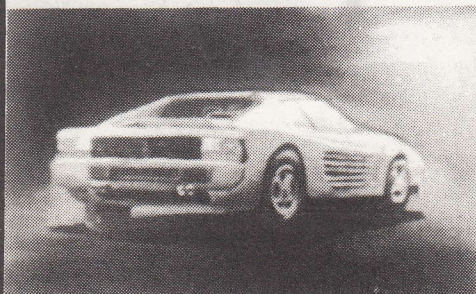
Sarah Cohen



Joanna Weiner



Lauren Smith



Chloe Liederman

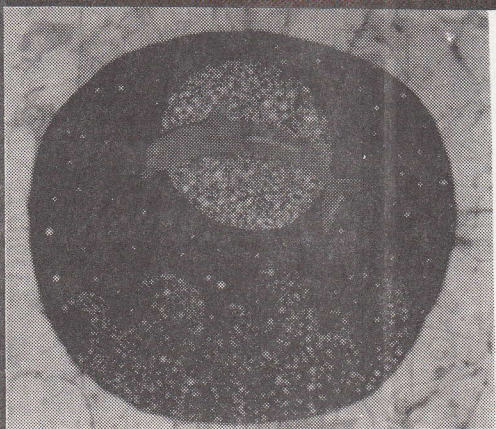


Jordana Haspel



Adam Linkin

BATIK

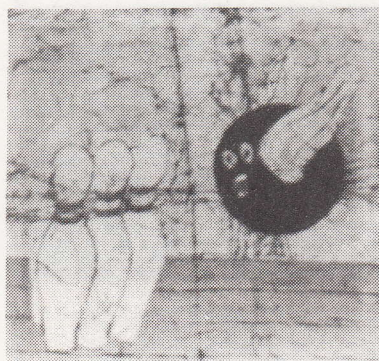


Megan McWade



Daniel Powell

Allegra Bartko



Sarah Schechter



Anita Jhamb

Debbie
Farber-Kaiser



Jill Switkin

SEWING



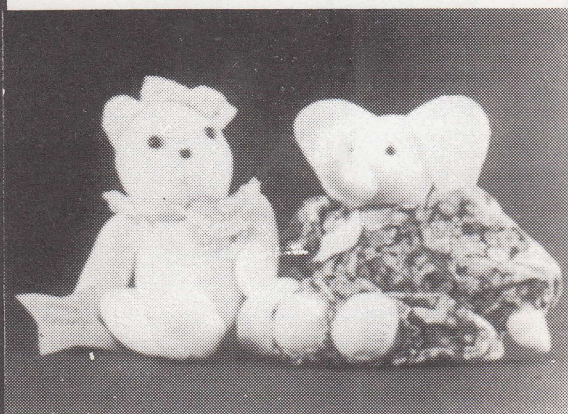
Matthew Fantaci



Left to Right
Rachel Croft, David Abromson



Left to Right Shannon Hessey,
Rachel Freedland, Eva Tsuk



Left to Right
Lara Croft, Debbie Horowitz

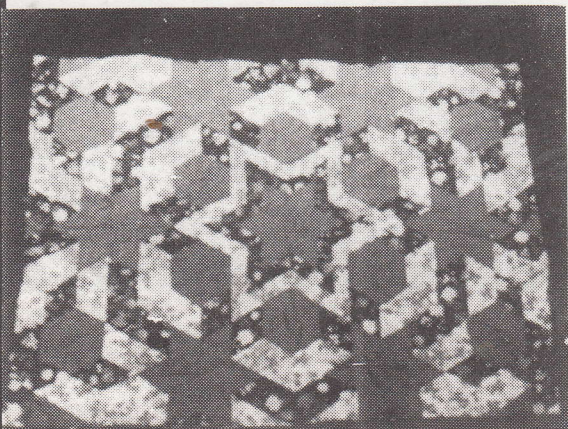


Leigh Ickowics
Joanna Cohen

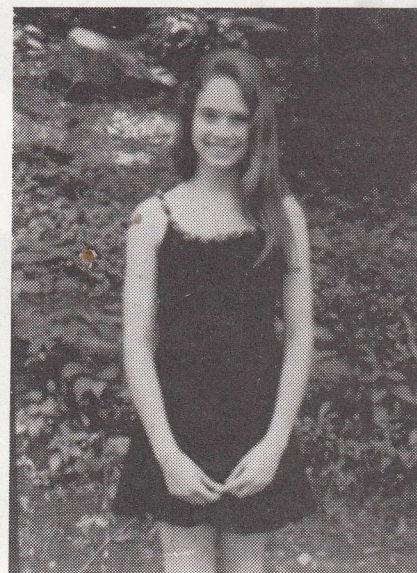


Julie Bernstein

Laura Kornstein



Sara Rubin
Tayla Gould

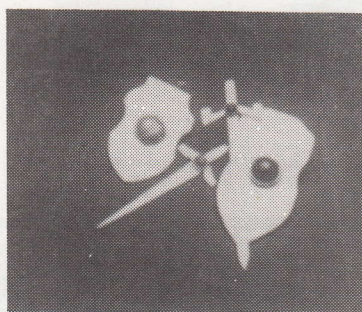


Malina Brown

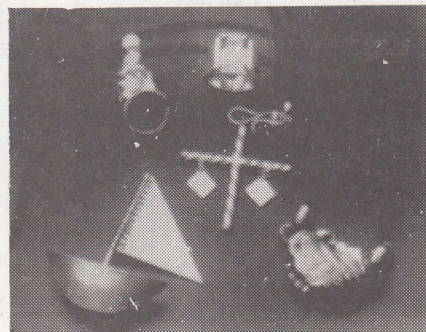
JEWELRY/METALSMITHING



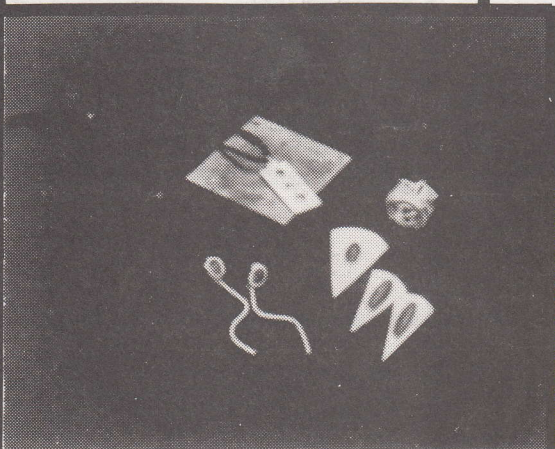
Jackie Weiss
Abby Schwartz
Ana Berlin



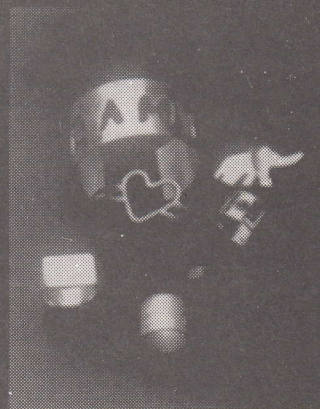
Ludwig Moriggi
Francesco Nava



David Connaway
Caitlin Moon Matt Fantaci
Elyse Siegal Amos Kenigsberg



Alanna Yudin
Tammy Gildengers
Stacey Topel
Debbie Horwits



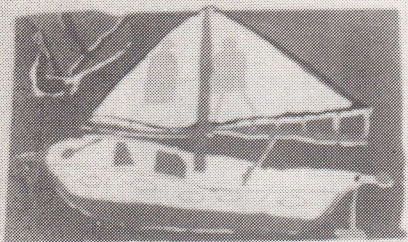
Celine Mestel
Bess Oransky
Allen Loeb
Linsay Stark
Jessie Schwartz
Stacey Topel



Dan Walfish
Celine Mestel
Eric Yudin



SILKSCREEN



Spencer Stone



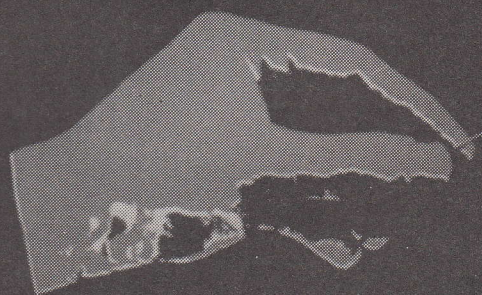
Eva Tsuk



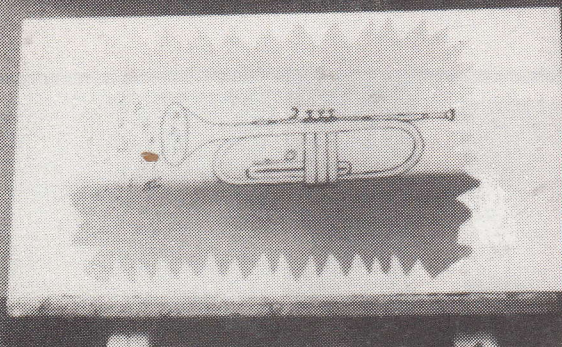
Spencer Stone



Jeanne Horowitz



Lara Ann Croft

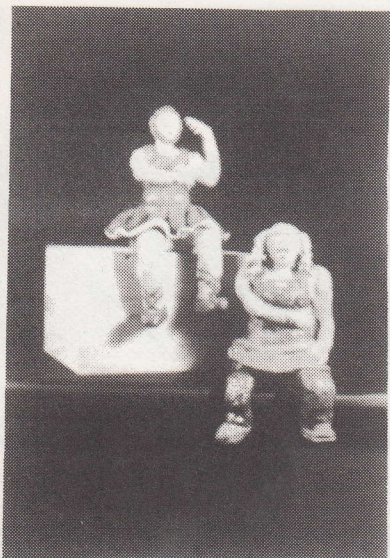


Jesse Blumberg



Adrienne Cook

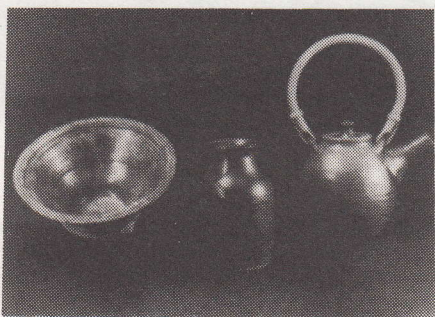
CERAMICS



Rachel Rosten



Devin Clark, Carrie Gleason



L to R- David Goldman, Lindsay Stark,
Jon Berger



L to R-Matt Stromberg, Jon Berger
Lindsay Stark



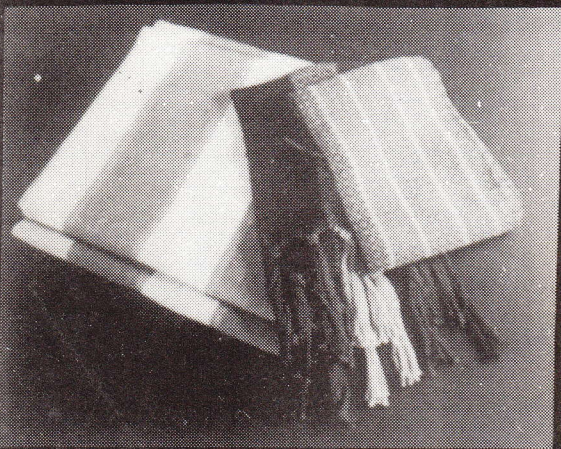
Lisa Rabinowitz

WEAVING

Nicole Markoff
Stacey Gish
Zack Brown
Wesley Vultaggio



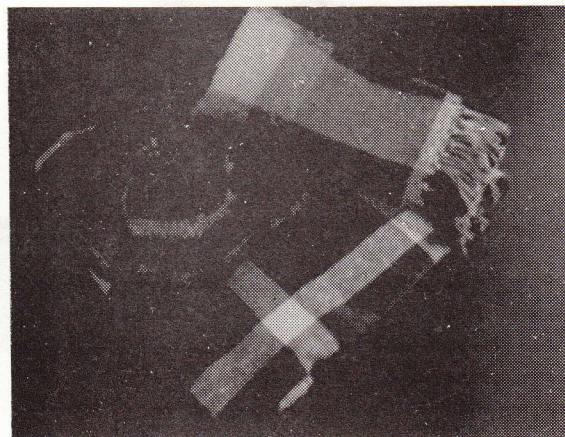
Marissa Sherman
Kate Hagmann
Gina Hirsch



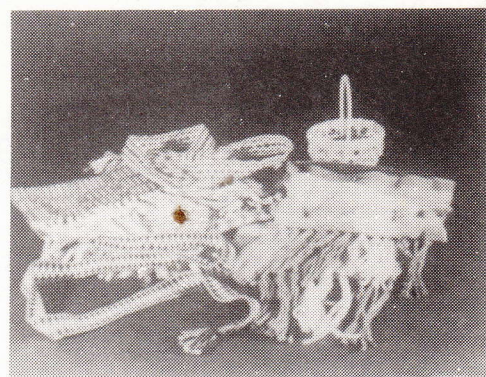
Alexa Andewelt
Sarah Hirshan



Carrie Gleason
Sarah Riley

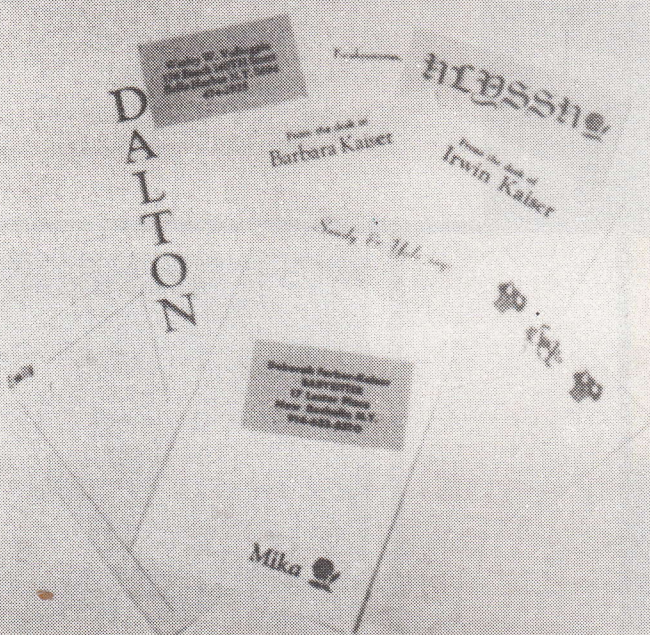
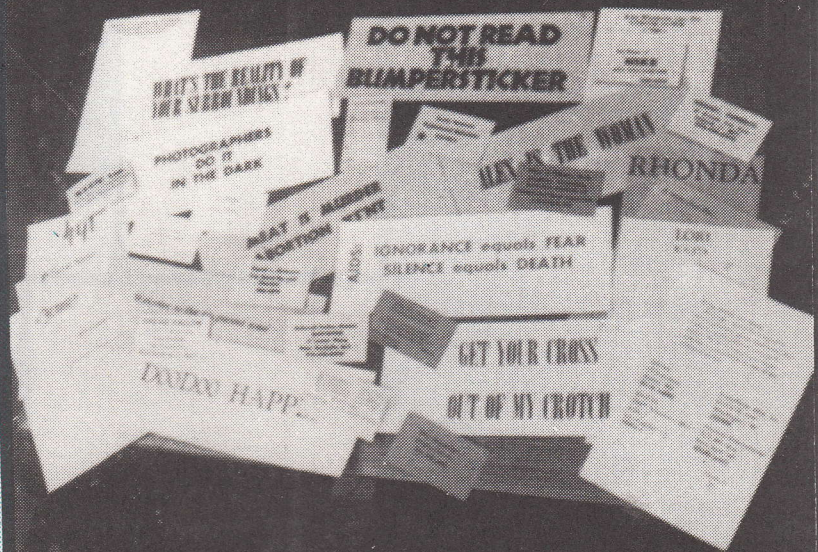


Lauren Smith
Abby Teisch
Holly Braid



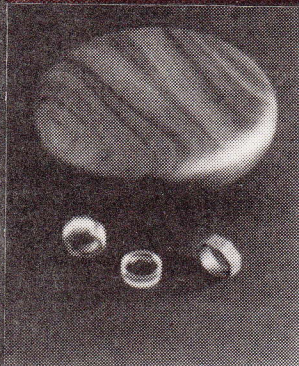
Sarah Riley, Josh Leitner, Megan Heuer
Amanda McCall, Liz Olson, Emily Parker

PRINT SHOP



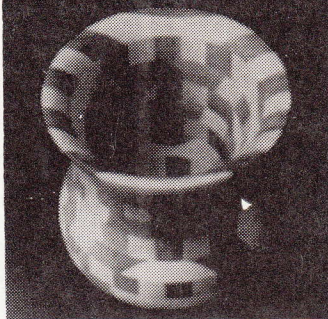
A selection of this years prints.

WOOD



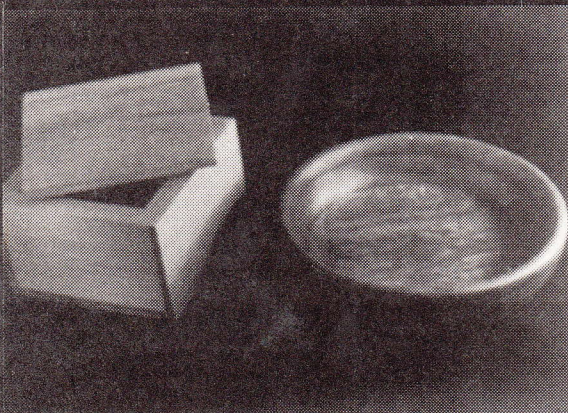
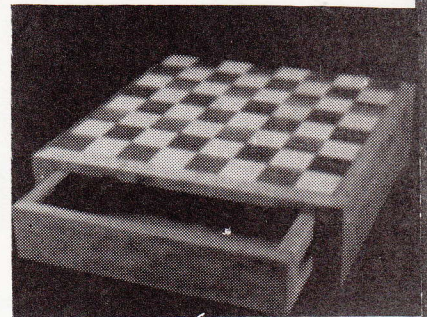
Dan Switkin

Dakota Gunn



Jesse Blumberg

Mike Fuerstein

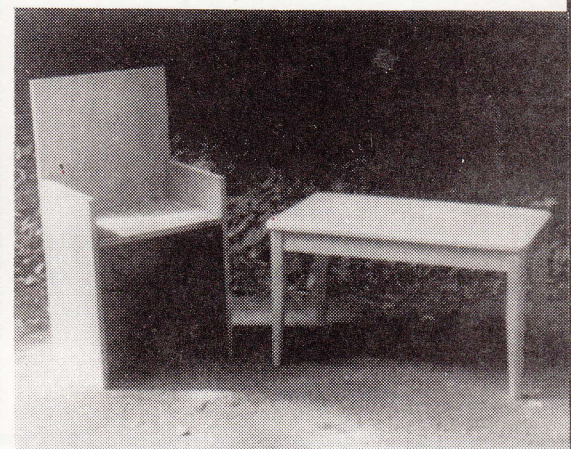


Darrell Silver Dan Switkin

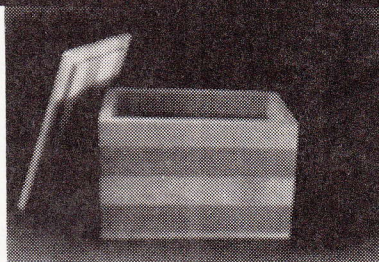


Jesse Blumberg Liz Olson

Ervin Raboy Diana Metrick



Josh Leitner Darrell Silver

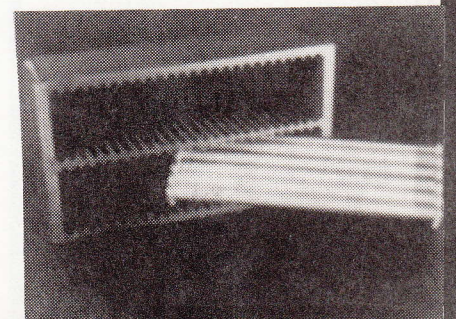


Eva Tsuk



Amos Kenigsberg

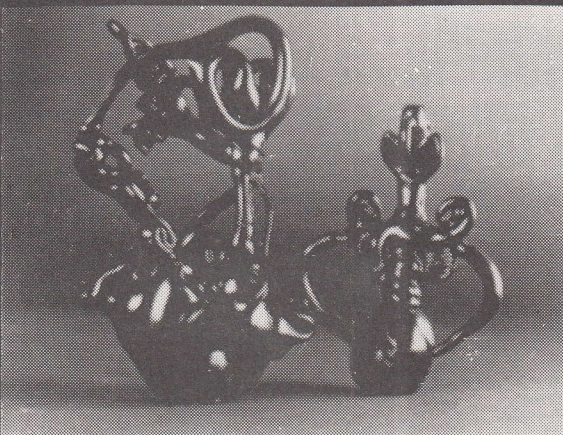
Jesse Blumberg



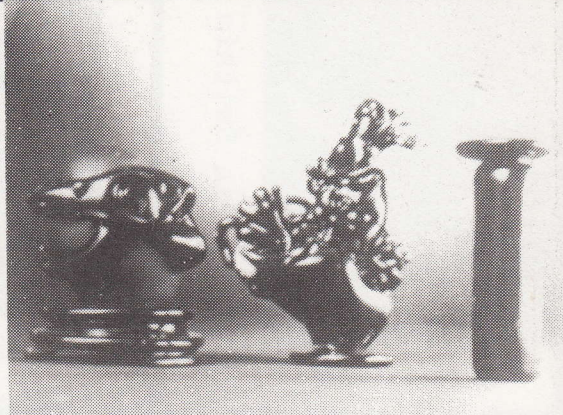
GLASS



Amir Magol



Rachel Golden



Lt L to R-John Meister,
Neil Edley, Megan McWade



Left to Right - Greg Waxberg,
Dave Schaeffer, Aaron Klein



Left to Right 1st 3
Ona Magaro
Last Jeff Samuels

Ona Magaro, Jeff Samuels

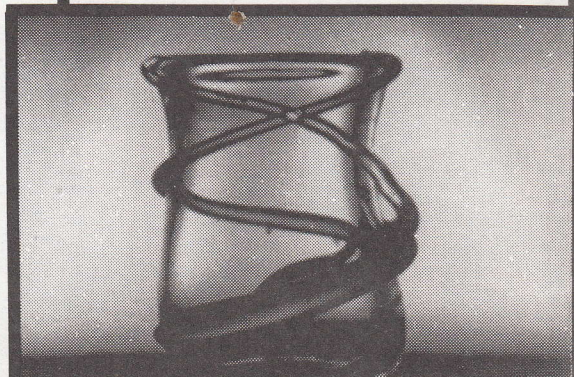
Rachel Freedland



Josh Kizner, Jeff Samuels

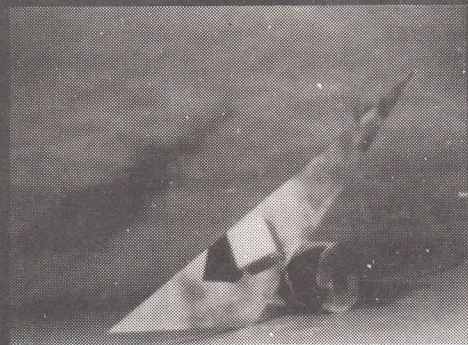


Left to Right -Sky Ternahan,
Greg Waxberg



Doren Hoffman-Hayslip

SCULPTURE



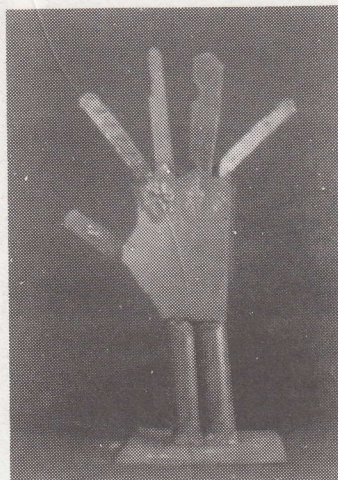
Michael Cuniberti



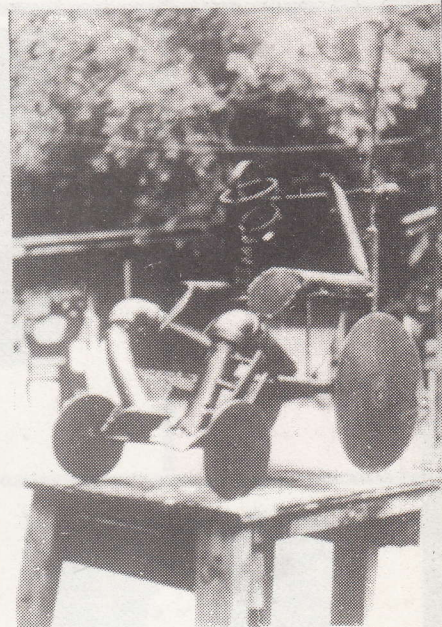
Left piece: Lowell Dack
Right piece: Jacob Wursch



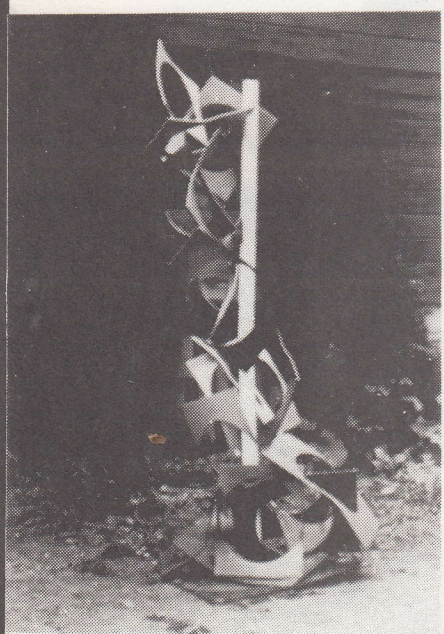
face- Zach Brown
stegasaurus- Jenny Brandes



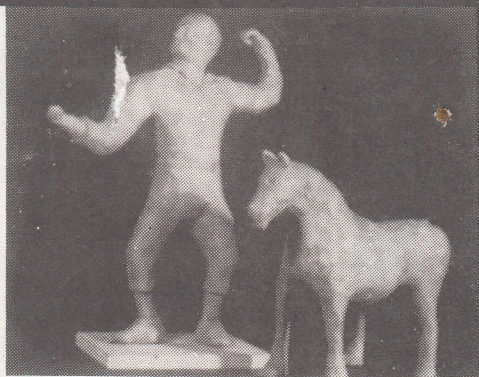
Jeremy Simon



Jeremy Noritz

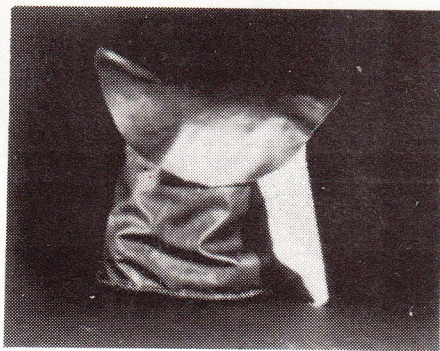


Jeremy Noritz

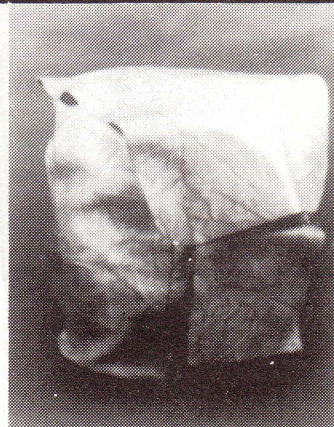


From left to right
Ruben Brown
Kevin Meyerson

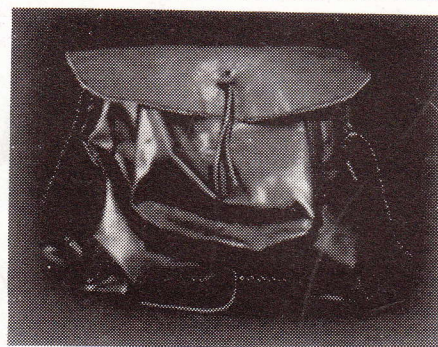
LEATHER



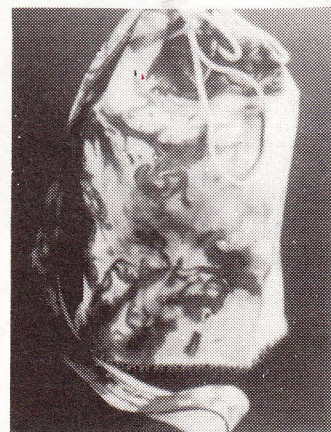
Katie Levy



Ana Berlin



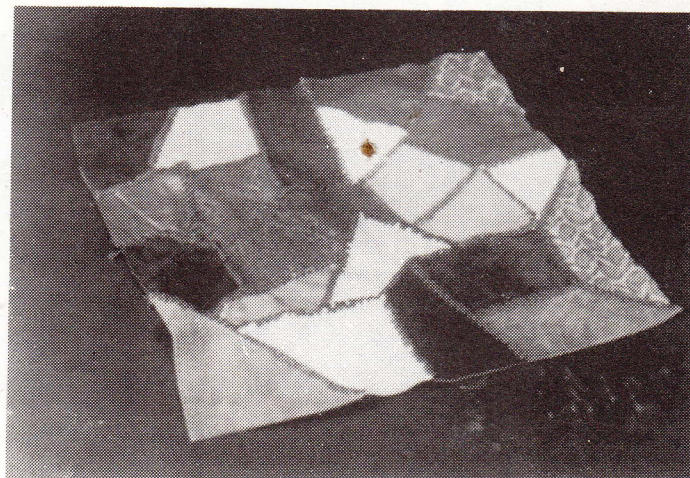
Mollie Savage



Robyn Balkin



Anna Mortensen

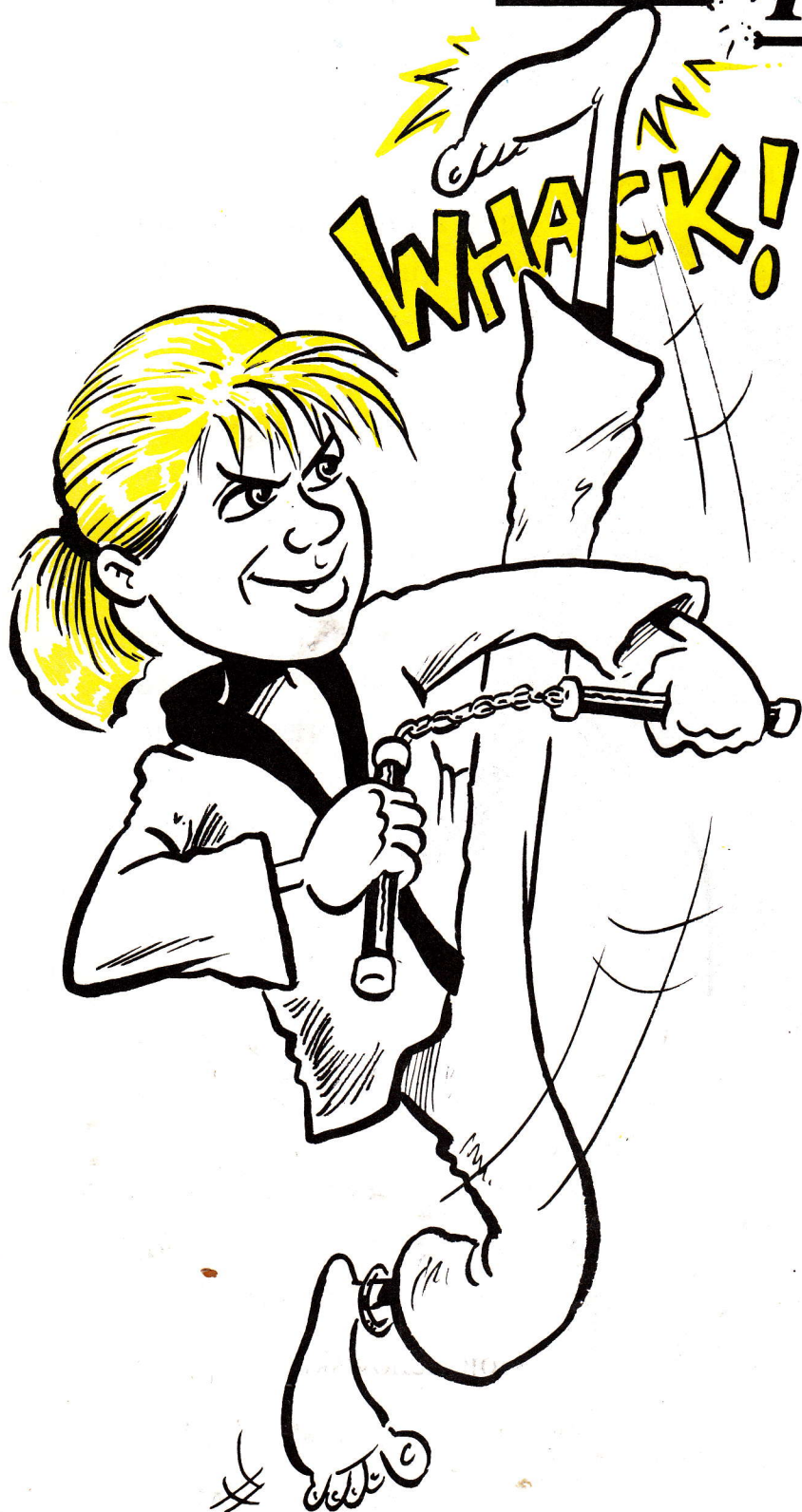


Stacey Lichterman

Outdoor Activities

"Certain days, Ed will deem 'Hot Days'."
-Stan Simon '92

"TAE-KWON-DO"



When most people walk into the shop they ask, "What is Tae-Kwon-Do?" Tae-Kwon-Do is a Korean form of self-defense and a way to get fit. It is difficult to learn because you need to have self control and discipline, but Louiza makes it fun. Where else can you hit someone and call it an activity? Other enjoyable aspects of Tae-Kwon-Do include the nunchuku and sparring, the art of getting kicked in the face. Bracelets are awarded to campers as an alternative to belts.

Tae-Kwon-Do is a very challenging activity. You must listen to the teacher and try your hardest. Fooling around is unacceptable.

Over the years different martial arts teachers came to Buck's Rock. Since I know nothing about them, I will not compare them to Louiza. I do know that the first form of martial arts taught at Buck's Rock was judo, which was followed by T' chi and later Tae-Kwon-Do.

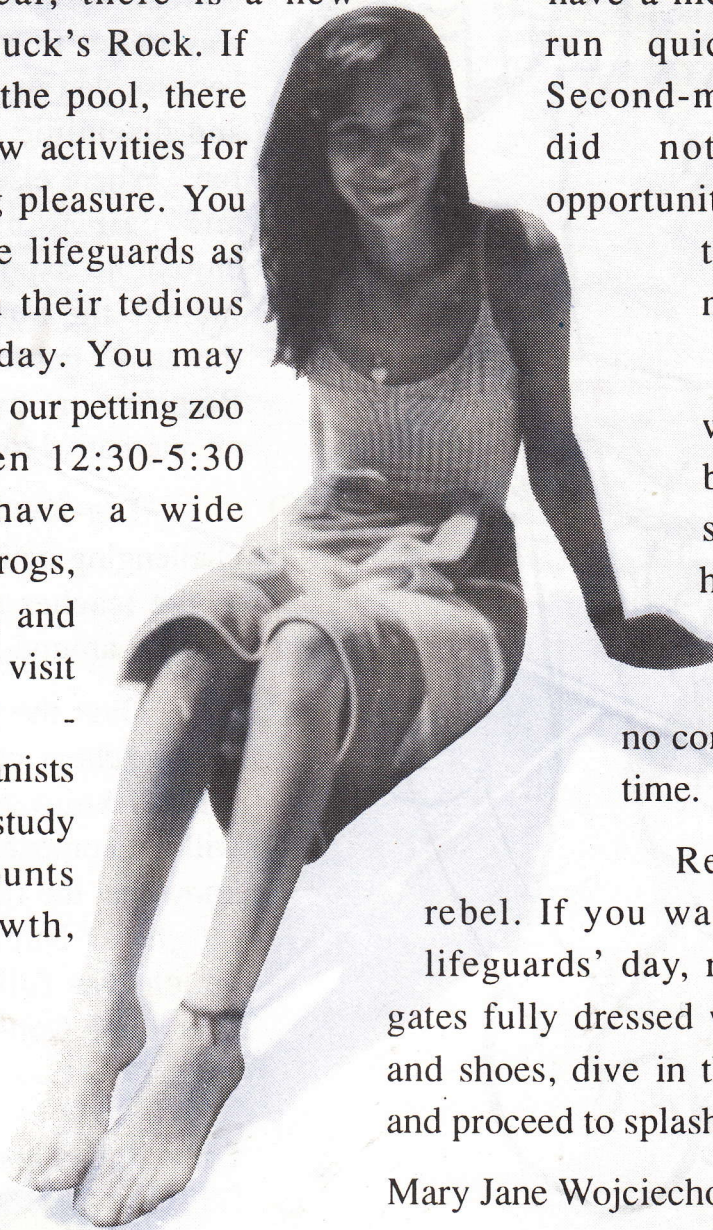
Ervin Raboy and Philip Sacks



Waterhole.

(For those who are offended by the word pool)

This year, there is a new addition to Buck's Rock. If you come to the pool, there are quite a few activities for your camping pleasure. You may study the lifeguards as they perform their tedious work every day. You may come and visit our petting zoo which is open 12:30-5:30 daily. We have a wide selection of frogs, worms, mice, and bugs. You can visit the world-renowned botanists who come to study our vast amounts of algae growth, which have proven to be slippery when wet. There are no slides, but the stairs



have a nice effect if you run quickly enough. Second-month campers did not have the opportunity to check out the electric massage system.

Over many weeks, there has been much speculation as to how the pool turns red. There is no comment as of this time.

Remember: Be a rebel. If you want to make the lifeguards' day, run through the gates fully dressed with your towel and shoes, dive in the shallow end, and proceed to splash everyone.

Mary Jane Wojciechowski

Photo by David Mayer

ATHLETICS

Sports at Buck's Rock have never been the main focus at camp. The athletic department consists of Mark, Barry, Steve and Gary. They do a great job of maintaining a program that is fun and only competitive if one wants it to be. The highlight of the department is the Watermelon league (which is the softball league).

This year there were more participants than ever before. Ed Budd, who had been in retirement from coaching since 1988 when he led his team "Pollox" to be champions, returned as a coach along with many others.

There is a tradition in the Watermelon league for the camp to unscramble and determine what the names of the teams mean. When unscrambled, the teams were names of cruise ships. The names this year were:



Team	Ship
Zorhion	Horizon
Stayfan	Fantasy
Gelar	Regal
Chamron	Monarch
Stramveed	Westerdam
Drawswet	Westward
Dwaidwin	Windward
Yawnor	Norway
Revegossin	Sovereign
Zeerbesea	Seabreeze

Photo by Zachary Brown

The basketball and soccer departments were also very successful this summer. There was a game every night in which many participated.

For fifty years campers have enjoyed sports at Buck's Rock. Every year the program has gotten better and more kids have benefitted from it.

ARCHERY

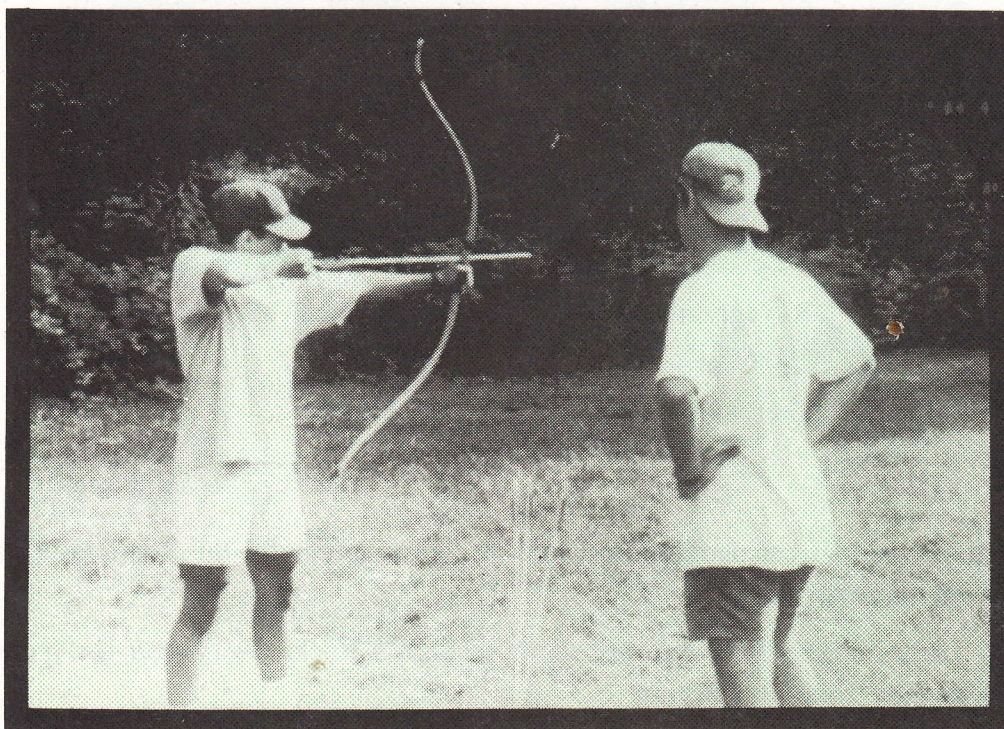
This year, archery was taught more as a relaxing hobby than as a competitive sport because, as we all know, there are no losers at Buck's Rock.

Some of the fun activities we did this summer include: shooting the Mountain Dew can; vertical shooting (or shooting straight up and running real fast); getting the arrows out of Shane's trailer before he gets back; picking gnats out of your eyes, ears, nose, and mouth; and hunting for lost arrows in the woods (or dodging the deer ticks).

Many nifty pins were given out to campers who excelled at archery. Those who achieved the rank of Bowman were Allison Greenspan, Jen Berson, Chris Pappas, Oliver Sissman, Zach Lutwick and Jen Sandonato. The highest rank given was Bowman Sharpshooter which was awarded to Matt Dicke.

Honorable mentions go to Zoë and Zoe.

Jenifer Sandonato
Oliver "where's my card?!" Sissman
Zach "Oderous Urungus" Lutwick
Zoë Gardner
Zoe "no dots" Singer
Jared "Ooops" Pshedesky



The Best Kept Secret

The veggie farm is Buck's Rock's best kept secret. Hidden from view, this two acre plot of land is home to many delicious plants. How many? Fifteen. This list includes squash, lettuce, tomatoes, cucumber, and garlic. All of these vegetables are grown without pesticides.

This is Buck's Rock's original shop. As Ernst has said so many times (you were listening, right?), this shop is the reason the camp was founded. It is run and maintained by Adrian Treverton without JC's or CIT's.

Adrian describes the shop as "very peaceful." He also told me that as the camp's focus shifted from work to the more creative, the veggie farm became smaller and less popular.

Eric Sandler

Photo by A. Drain



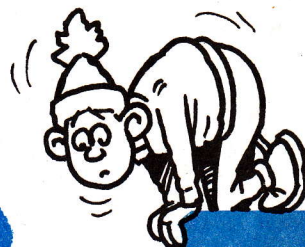
PIONEERING

This summer, the pioneering program went extremely well. Led by Stan the pioneering man, many campers enjoyed several outdoor activities, such as trips to Kent Falls, hiking, overnights, and spelunking. You may be wondering what spelunking is. Spelunking is the sound the water dripping from the ceiling of a cave makes when it hits the puddles and muddy rocks on the floor: "Spelunk, spelunk." Yes, spelunking makes you dirty, grimy, and disgusting. But it's fun anyway! If you're claustrophobic, spelunking may just not be the activity for you, but if you're the type of person who likes climbing down deep into underground caves in the dark, Stan's your man! It's exciting and beautiful. Make sure you try Stan's little "experiment," which involves sitting in complete silence and blackness 50 feet underground -- scary, but cool.

When you think about camping, many things come to mind: the dirt, the long drive to get to the campsite, the lovely odor in the port-o-san bathroom, and the wonderful way you feel in the morning when you've spent the night sleeping with five people in a four-person tent. So when you think about camping in these terms, it may seem like it's not worth it. But what you may not realize is that when you go camping at Buck's Rock, you get to stay up really late, eat good food (hamburgers and smores for breakfast), sing songs around a campfire at 11:30 p.m., and hear Stan's amazing (and they really are amazing) stories. So those benefits, as well as the fact that you are with all your friends, make it all worthwhile.

Any pioneering trip can turn out to be an adventure!

Alicia Horwitz and Juliet Ross



SPELUNKING

Spelunking with Stan Schleifer is very adventurous. I know getting cold and dirty doesn't sound like much fun, but it is. To get into the cave rooms means climbing through small holes. It's not very hard because Stan helps you. If he needs to, he will help you along every step. Don't be afraid of getting stuck. "If there's a way in, there's a way out." That's what Stan always says.

If you discover a new part of the cave, he names it after you. There's Ian's Grotto and Celine's Perch, for example. Have you ever been in total darkness? I mean not being able to see your hand in front of your face? When you turn off all the flashlights, it is pitch black. I hope that next time there is a sign-up sheet on the birdhouse for Spelunking, your name will be on it.

Celine Mestel

FENCING

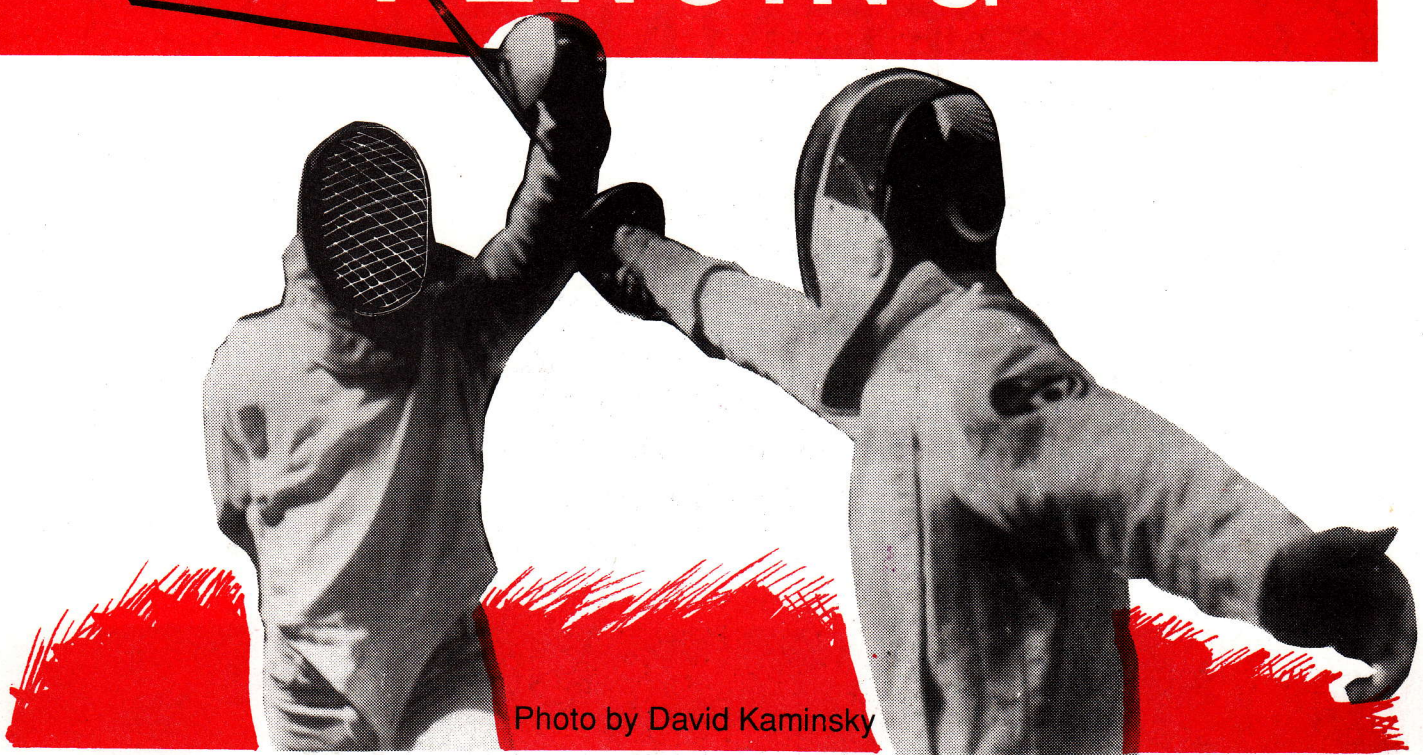


Photo by David Kaminsky

Forty years ago, fencing started as a small group which met and practiced on the tennis courts. Now, in the summer of 1992, we are located in the Actors' Studio, with over 50 people attending practices in the first month alone.

Although at times things were tough (actors telling us to be quiet, actors and LSD kicking us out, not having electrical equipment, having a gritty floor, etc.), we got through the year and managed to have some fun too. Some noteworthy events included: capture-the-flag using swords, the trip to the Danbury Fencing Club, and the camp-wide competition ladder which was designed by David Kaminsky, one of the CIT's. Ari Dlugacz and Colin Schleifer were also fencing CIT's this summer.

This year, the activities which took place in the fencing shop included: foil fencing, sabre fencing and stage fencing. Notable camper foilists were Nora Harris and Anna Novick. A notable sabrer was Michael Roth, who considered himself rather non-athletic, but ended up in first place on the sabre ladder, for a time, and maintained a high position throughout the summer. Two campers who proved themselves to be highly skilled stage-fencers were Dimi Kavadas and Aaron Gershman.

A new innovation was brought in this year by Tom (a.k.a. the Tiger), our wonderfully talented, charming, witty, bearded counselor who knows how to sex a sword (Thunder, his sabre, is a girl!). This innovation was the Grades, tests which were taken for personal development. These tests are official and are given out by the Amateur Fencing Association of Great Britain. People are able to test up to Grade 6 here, but there are tests up to Grade 9. At the time this was written, about twenty people had passed their Grade 1, about seven had passed their Grade 2, about five people had passed the Grade 3, and one person, Nora Harris, had passed the Grade 4.

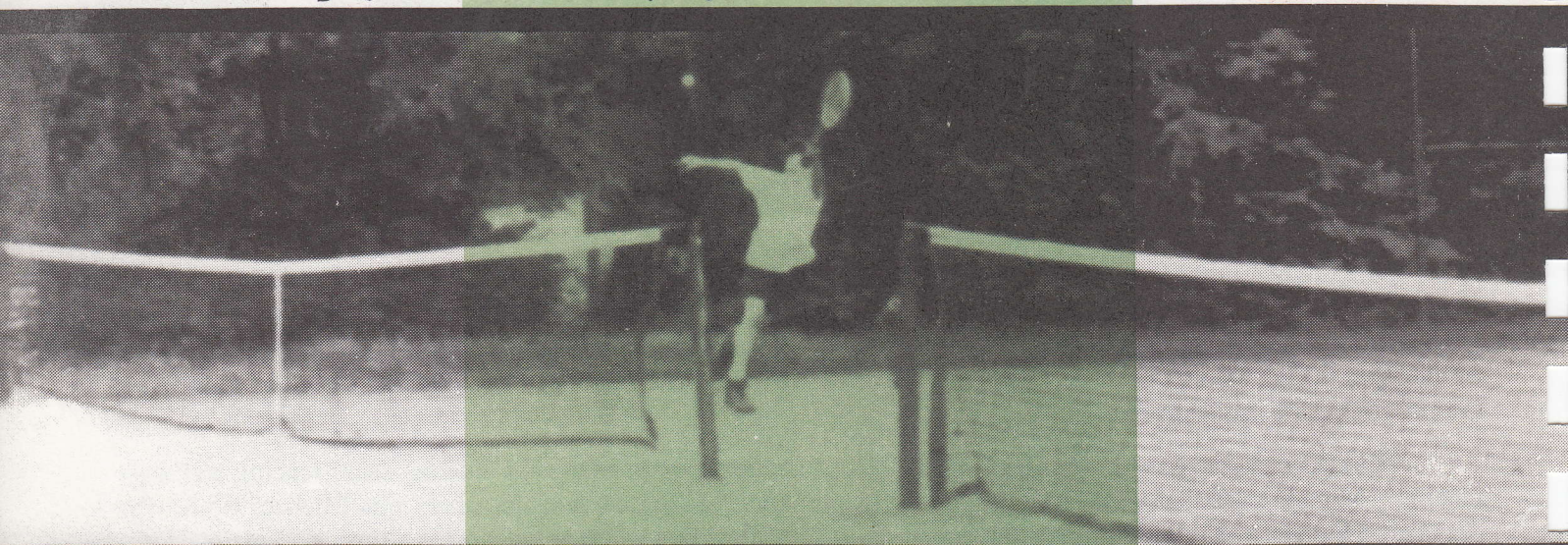
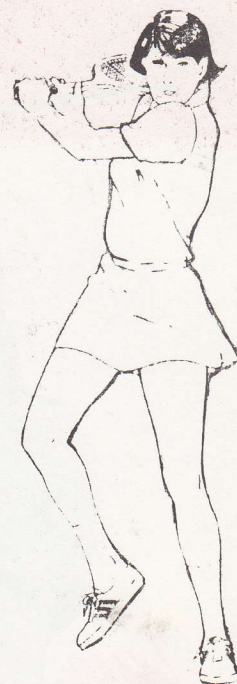
Fencing could be anything in forty years. Perhaps by then there will be a fencing studio separate from the Actors' Studio (ok, so maybe I'm a bit too optimistic!). For now, we would like to thank the cast of "Twelve Angry Jurors," who enlightened us with their rehearsal of the fight scene; LSD, who often kicked us out; the cast of "Blood Brothers"; Tae Kwon Do, who shared our half of the Actors' Studio and stuck with us through it all; and last, but not least, the Maintenance Men, who gave us our outlets. Now -- about that hole in the roof....

Nora Harris



TENNIS

Tennis is one of the most fun and popular activities at camp. The counselors -- Emile the cool Dutch guy and Donna the funky flutist -- are always there to help improve your tennis skills or just to sit and chat. They give group and private lessons daily from beginner to advanced. Round Robin tournaments are fun and open to all on Saturday nights.



On those beautiful sunny days (which we had oh, so many of this year), when sitting in an indoor shop just isn't appealing, tennis is a great way to spend your afternoon. The courts are a place where you can hang out and play, get exercise, and meet new friends. The courts even became a place to splash around in large puddles during the many rainstorms we had this summer.

Photo by
Marc Zeltzer

STABLES



Photo by H.H. Mustapha

Many, many years ago, there was a great expulsion from the ghetto. This came after years of street fighting and crime. Finally, the people of Queens had enough. So they sent all the ghetto children into the woods of New Milford, Connecticut with their leaders, Mary Jane and Eva. After a few months of eating berries and being very bored, something interesting happened. A herd of wild stallions came crashing through the forest. The ghetto children quickly constructed saddles and reins. Within five minutes, they had mounted all the horses. The ghetto children cleared the forest and built a stable and a paddock. The next evening, while they were sitting by the fire, the children heard a great thundering of hooves. Looking up, they saw two heavenly silhouettes against the setting sun. As these god-like creatures came forward, everyone saw that it was Phil and Davina, the guardians of the forest horses. Phil and Davina took the children under their wings and taught them all the skills they needed to become great riders. The years went by and Eva and Mary Jane went their separate ways. Mary Jane started a pool and Eva stayed at the stables. Still, to this day you can stand outside the stables and look at the path Mary Jane took that day and see her at the pool.

Eva Levinson

ANIMAL FARM

The animal farm is one of the oldest shops in camp. In fact, Buck's Rock was created in 1943 as a work camp where children could help the war effort by working on neighboring farms and running their own small farm, where they raised crops to sell and took care of their own animals. Instead of campers, Junior Farmer boys and girls are listed in the 1947 directory. Well, by the sixties the animal farm had lost much of its former glory, although

there were still five CITs in 1967 as compared to lowly old me, the first CIT since 1989, and its degradation has continued to such that people ask me every day, "Why did you want to work on the farm?" in tones of such utter disgust or bewilderment, that I am here to set everyone straight on just what the appeal of the farm is and always has been.



Photo by Stefan Bondell

We started out, two days before camp with two pens full of goats and nothing else. By the time the campers arrived, a few more animals had gotten there, but not many. Three o'clock the first afternoon was HELL DAY--Adoption. I swear at least half the camp was up there by two o'clock, screaming at the top of their lungs which animal they wanted (I heard about this later. In a fit of self-preservation I didn't show up until two fifty-nine) . After much deliberating, soul searching, and completely random selection, the adoption lists were up by six o'clock that night. (Unfortunately, I had to give away rabbits that we didn't have yet and wouldn't get until three days before changeover, but who's counting?)

The next morning about twenty of the seventy people who adopted showed up and by a week later, it had settled down to a small but devoted group of farmies. There were the Tom Lehrer obsessed milking brigade (of which I am head) who came every morning and afternoon to milk and sing such hits as The Masochism Tango and (the slightly altered to fit the circumstances) Poisoning Goats on the Farm. Then there are the rabbit people who sit faithfully on the couch every day holding rabbits. There is a constant turnover of people and rabbits but from nine in the morning to six at night the couch is filled with humans and lapines. There are also the kid groupies who can be seen morning and evening holding gerber bottles over the fence to ravenous baby goats, and their counterparts, the people who do the same with the calves.

And we mustn't forget our loveable counselors; Judy and Jo, our overworked, underpaid, underappreciated counselors. Thank you. The farm would have fallen apart long ago without you. Plus you're just really cool people. Then there's Steve...our shop head, who spent more time driving trucks for the office than working on the farm, who was introduced at second orientation as being a counselor who helps out here occasionally...But who's complaining? And of course there's the helpful CIT (applause, please), but I could never be egotistical enough to mention myself. Now since everyone who knows me is laughing at the thought of my not being egotistical, perhaps I should say a few words...Nah. I'm memorable enough without them.

The farm is held together with scotch tape and frayed rope (which, by the way, is why it's so easy for the llama and cow to keep escaping) and a great deal of cursing and groaning, but it's a great place to go either to be hyper or to be peaceful (although I would advise not showing up during feeding if it's peace you want.) And as Doran knows, it's a great place to be in a bad mood. There are lots of breakable things, like goats and llamas, on which to take out your aggressions.

So I only have one thing to say to those of you who think the animal farm isn't a real shop. YOUR MOTHER IS A COW!!

The Helpful CIT
Jenny Brandes

Thank God. I got through this with out cracking a single llama joke. I'm cured!! Hallelujah!

Performing Arts

"This whole creation is essentially subjective, and the dream is the theatre where the dreamer is at once scene, actor, prompter, stage manager, author, audience, and critic."

-Carl Jung

L.S.D - A STONE GROOVE

Since the beginning of time there has been L.S.D. Larry Levine and L.S.D. Today, however, L.S.D. is made up of something new, something different- the ADAMS (and the T.I.T.s.). L.S.D. is not just a shop, its an experience. Not necessarily a good one, but an "experience" nonetheless. At this shop, just come up to the booth and say, "Show me! Show me more!"

In between painting benches, throwing snack cookies and fighting for "Easy Cheese," we always find time to hang from the grid (especially during electrical storms). We discovered that a "techie" should always be able to adjust his or her wrench and that eight out of ten English techies prefer A.S.'s.

Now let's meet the L.S.D. staff -

Adam Segal (#1) - "Watch ya' self"

Adam Detsky (#2) - "I'm shop head of lighting on mondays."

Adam Berson (#3) - "...Godammit!"

Adam Brin (#4) - "I'm not going to respond if you call me by a number."

Chris O'Leary - "Let's all pile on Adam #1."

Jane Ashmore - "Oh what a personal disaster."

Mitch Glancy - "Let me think about it while I go to the bathroom - has any one seen my Pringles, easy cheese and soda?"

Darren Hatton - "Ya' bum."

Tracey Franks - "What is it? I only know the street name."

Toddy (Sarah) Gale - "Where is everyone?"

Wally Sudik - "Coohl. Brilliant."

Jacob Adams - "I thought I was Adam #4."

Jeremy Getz - "Did I blow that speaker?"

Josh Leitner - "I had a word with Stan."

Charlie Kenerick - "Toilets or L.S.D., which would you choose?"

Mindy Cohen - "I don't like red NERDS!"

Molly Bloom (honorary Adam) - "My name is Molly. It is not 'woman' or 'wife #2'. It's Molly."

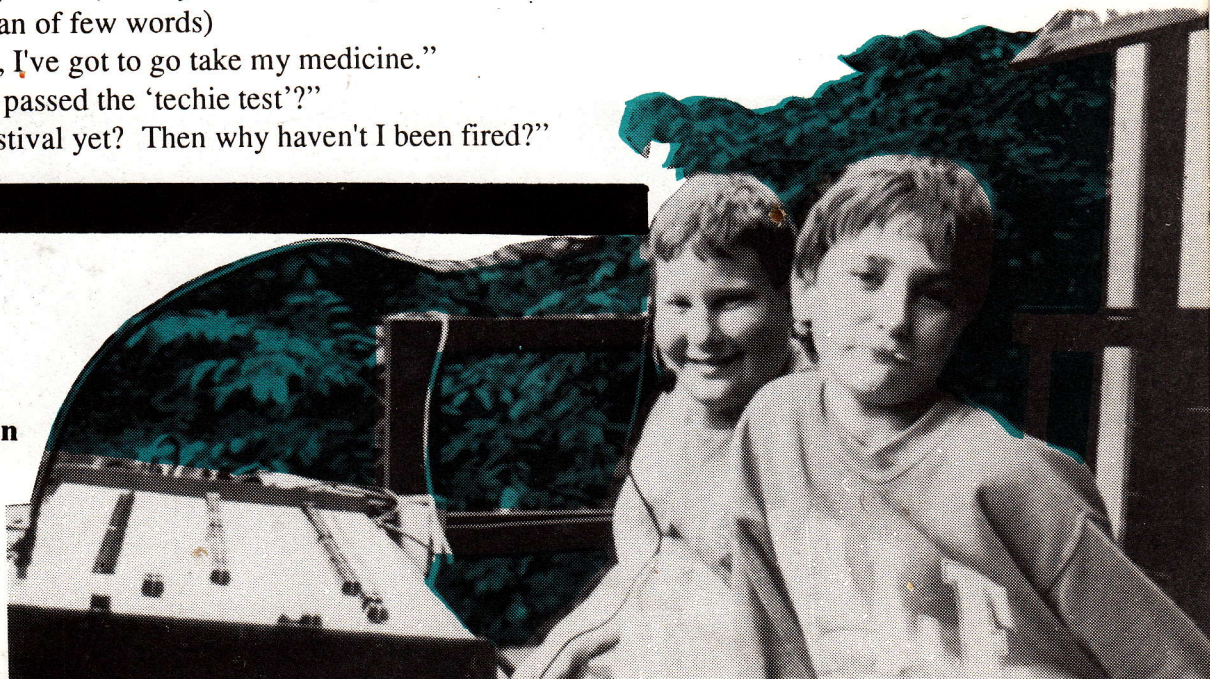
Alan Cox - "....." (A man of few words)

David Kraft - "Yo man, I've got to go take my medicine."

Justin Finkle - "Have I passed the 'techie test'?"

Larry Levine - "Is it festival yet? Then why haven't I been fired?"

Photo by
Salsa da Woman



CLOWNING

That morning, I woke up in camp feeling strange. I traveled to a shop known as Clown. But as I stepped on the porch, Arlo (the shop's plant) called to me. I moved towards the plant. It sucked me in and pushed me out into the shop a few years back. There were jugglers and mimes and campers, learning these methods and having fun. I tried to join in, but Arlo sucked me back in and pushed me out into the future. There were still mimes and jugglers and campers, too. But there were also circus clowns and JC's growing Tootsie Roll Plants and pouring rain water on them (you never know what the future will bring, now do you?). Once again, Arlo pulled me back in and left me in the present. I wanted someone to come with me again in my travels in time, but Arlo had frozen into a plastic encasing. I went inside the shop and saw everything I had seen in the future (except for the Tootsie Roll Plants). Since I was there for class, I stood in a circle and did warm ups, then exercises. I left class when it was over. I walked to my bunk to lie down and think. I still felt strange, but who doesn't in the clown shop?

Joe Zeltzer



SET DESIGN

“Nice set, Richard!” is the echo from departing audiences. Now, we at the theatre have all decided to change our names to Richard to receive some credit. Meet the following “Richards”:

Richard (I) is the backbone of the theatre. The theatre would not be able to function without Richard.

Don't forget Richard II (Mike), whose favorite quote is, "How many nights a week?" or, "You want to make WHAT?"

Richard III (Josh) is our C.I.T., who specializes in water effects.

Of course, there's Richard IV (Devin). Devin is Devin, and always will be.

There's Richard V (Mike from New York), who pops in now and then - constructs a few items and pops off again.

And, Last, but not least, there's the

WOMEN'S INVASION!

The Honorary Richards, Sherri (1) and Molly (2) rule the shop. They put up with the whining men who, one day, will trust them with tools that plug in. But without them, the theatre would cave in.

Last year, there were six counselors; this year there were three. Nicky (Honorary Richard 3) broke her arm, so there were two. If Richard (I)'s wife ever has that baby, there'll be one. But if Mike (Richard II) runs off with his router, there'll be

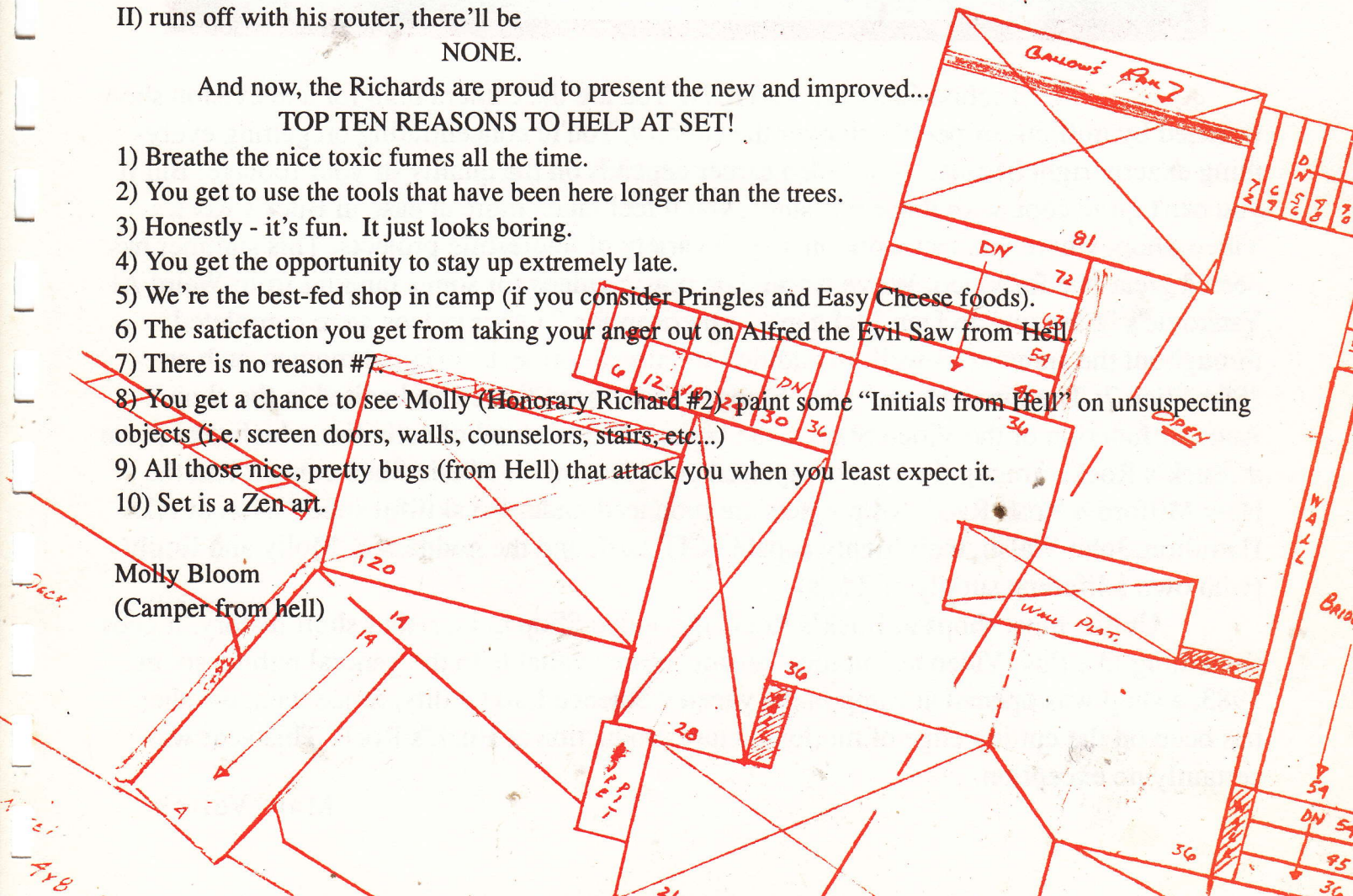
NONE.

And now, the Richards are proud to present the new and improved...

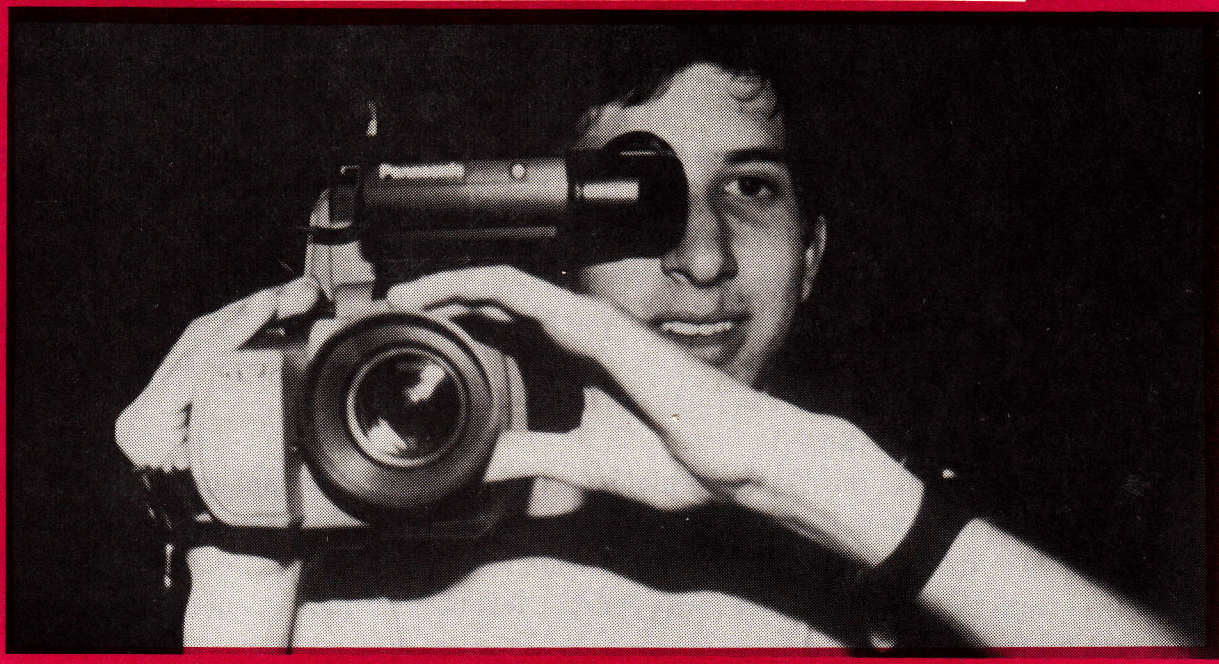
TOP TEN REASONS TO HELP AT SET!

-
- 1) Breathe the nice toxic fumes all the time.
 - 2) You get to use the tools that have been here longer than the trees.
 - 3) Honestly - it's fun. It just looks boring.
 - 4) You get the opportunity to stay up extremely late.
 - 5) We're the best-fed shop in camp (if you consider Pringles and Easy Cheese foods).
 - 6) The satisfaction you get from taking your anger out on Alfred the Evil Saw from Hell.
 - 7) There is no reason #7.
 - 8) You get a chance to see Molly (Honorary Richard #2) paint some "Initials from Hell" on unsuspecting objects (i.e. screen doors, walls, counselors, stairs, etc...)
 - 9) All those nice, pretty bugs (from Hell) that attack you when you least expect it.
 - 10) Set is a Zen art.

~~Molly Bloom~~
(Camper from hell)



V I D E O



Lights! Camera! ACTION! You are the camera man for a television show watched by millions of people all over the country. You're concentrating on getting everything exactly right because your video career depends on the quality of your footage. But if you can't quite cope with those pressures, you'll feel much more at ease in Buck's Rock's Video Shop, where you can work on a wide variety of interesting projects. This summer has been a great one for video. We've worked on music videos for songs ranging from Weird Al Yankovic's "Lasagna" to Don McLean's "American Pie." Other videos were completed throughout the summer as well. In addition to musical projects, original movies such as "Star Flick 7: The Final Movie" and "Stooges" have been filmed and edited in the shop. Another function of the Video Shop is the taping of the myriad of activities which take place at Buck's Rock. Among the events captured on video are the Music Shed concert and the New Milford 8 Road Race. All projects are produced under the skillful supervision of Alex Hamilton, John Walsh, their highly capable CIT staff, and the goddesses, Molly and Emily (who own a lifetime supply of 2x4's).

Unlike most shops at Buck's Rock, the Video Shop has a rather short history. It goes something like this: Video technology became more available to the general public, so, in 1983, a shop was opened at camp in the vacated Science Lab facility. Since then, the shop has been on the cutting edge of motion picture production at Buck's Rock. This year was certainly no exception.

Matt Velick

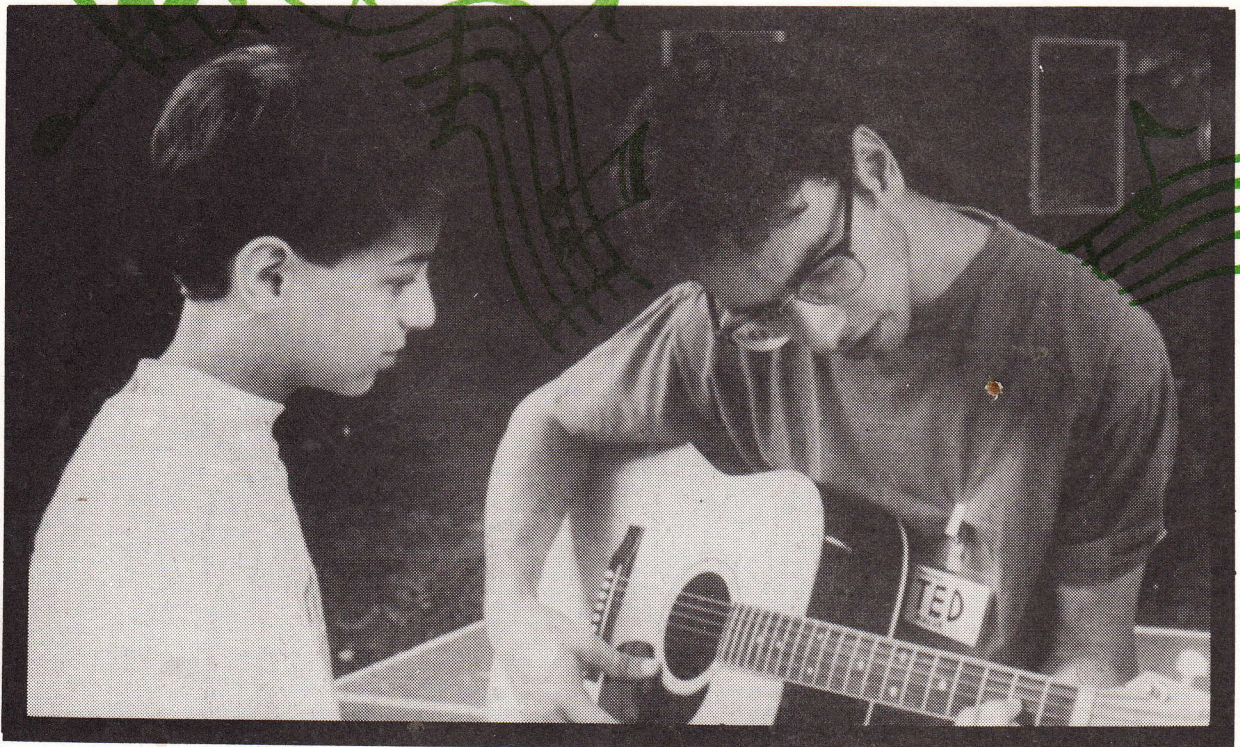
GUITAR

1000 years ago there was the guitar department at Buck's Rock. Guitar was a wooden instrument that had six strings. La, La, La!

Sometimes the guitars were amplified, and elders held their ears. In between meals of raw monkey brain and boiled dog, Dan, Mike, Dave and Tony (oh, and their Dookyhead CIT Jon) gave tutorials in everything from classical to thrash core to alternative.

Fifty years later, the department was known as Folk music. By 1992, it featured basses, amps, multitrack recordings, advanced teaching methodologies, and different kinds of world musics emanated from the hill. Not just for breakfast anymore.

Matt Zablocki and Jon Rosenfield



WBBC

WBBC, the Buck's Rock radio station, has experienced many fundamental changes in its 33 years of operation. When it first opened in the summer of 1959, WBBC was located in the sound and lighting booth. The station has since acquired a building near the Silkscreen shop to serve as its headquarters, and a porch was later added. This helped the station to develop into a social center with a relaxed atmosphere.

When WBBC began, its programs were broadcast on AM radio dials 640 and 1280. Changing FCC regulations caused the camp to switch off of the airwaves. WBBC is now wired into the visual arts shops, which listen on an optional basis.

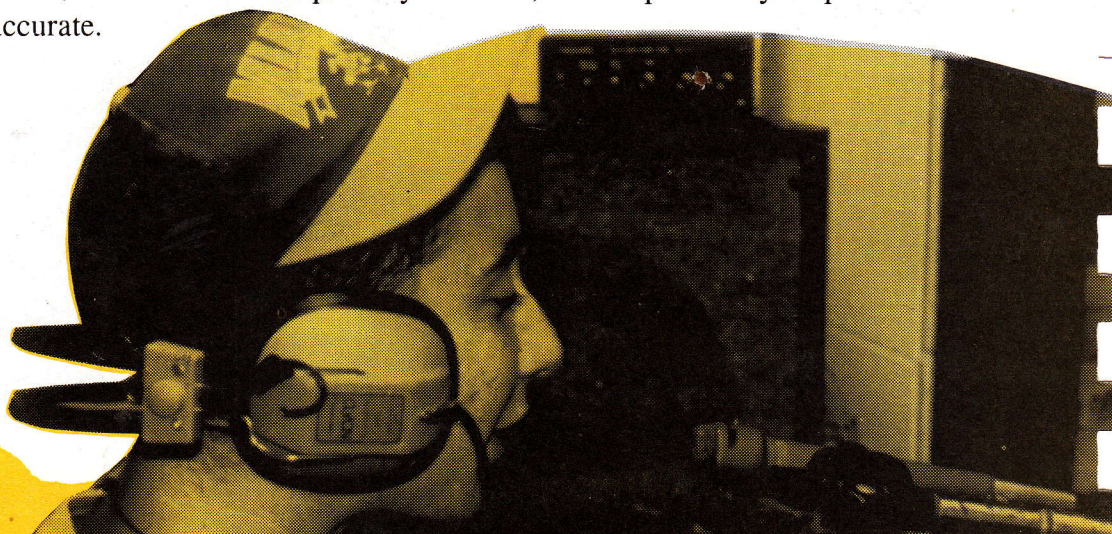
Aside from the fact that on-the-air obscenities are still prohibited, the rules of the station have relaxed since its first year. Campers are no longer obligated to write scripts or rehearse their shows. However, the staff still demands a sense of professionalism in the WBBC programs.

The programs themselves have also changed since 1959. The news, sports, weather, comedy, and dramas which graced the airwaves in the early years have given way to a format that is dominated by rock music. Even the rock music has changed in the last decade. In the 1970's, the station was ruled by classic rock artists like the Beatles and Jimi Hendrix. Since then, the increasing popularity of alternative rock and rap have changed the station's music profile. Selections in 1992 ranged from Bryan Adams to the Dead Kennedy's to an cappella version of "Tony the Tiger." Disc Jockey Robin Adams went even further by transcending the limited boundaries of rock music to produce a weekly Jazz show.

Despite the technical difficulties which jolted the wire system in the first few weeks of camp, 1992 was a good year for WBBC. The staff was led by Roger Bailey, who has spent twelve summers at Buck's Rock. The CIT was Nick Mazonowicz, and the JC was Rich Budd. Together they worked with the campers to produce quality shows in half-hour or hour-long segments.

In the 1959 yearbook, John Schwartz stated at the close of the first WBBC shop article: "The WBBC (Bulova Broadcasting Corporation) was a huge success in its initial year, and it should continue to be one of the most interesting, unique, and active areas in camp." 33 years later, we are pleasantly surprised that this prediction has proven to be accurate.

Josh Blumberg



Theatre



We swear we're no longer pretentious!

Okay, okay — The Theatre Department has finally closed the gap, sealed the crack, and tightened the string (look — how pretentious!) between the Actors' Studio and the Summer Theatre, and made one big, happy group.

Hey it's rehearsal time, where's Steve?

So, what can we say? We all got along, from our anal retentive JC's to our diverse CIT's - Loner, Whiner, Insanity personified, M.M., and Banana Brain.

But seriously.....where's Steve?

But really seriously.....our shows this year have been Twelve Angry Jurors (not politically correct, it's just that we didn't have enough men), Firebugs (what the heck was that about anyway?), Blood Brothers (where's Steve?), Talking With (ooh; how dramatic!), Baby With the Bathwater (I want a Nanny), Red Noses (a play which casts the whole camp), Adaptation (finally a pure comedy), Humanity Salad (has anyone seen Steve?), and Bells Are Ringing (the Festival musical).

We would just like to say Thank You to all the techies and set people, the lovely costume ladies, and the wonderful cast members for all their hard work and dedication, which made '92 one of the best Theatre summers ever.

And one last question.....Where the HELL is STEVE?!?!

Last Will and Testament

David - A lifetime supply of unusual plays, more chest hair, a squeaking mouse, and silence.

Rose - A new building just for fencing, some Rosemary, and a lifetime V.I.P. membership to N.R.A.

Steve - A wake-up call, a lifetime supply of JOLT, and a surgically attached passport.

Sarah - A man to stand by.

Marisa - A wind-up Jesse Bonderman doll.

Nicole - A new correspondence.

Sandra - A portable file cabinet and a director as organized as she is.

Amanda - A great big pillow to hug and a recording of Ed stating her acceptance as a JC.

Jesse - Horns, a tail, and a big jar of MIDOL.

Andrew - Sucrets and a free shave and haircut from SUPERCUTS.

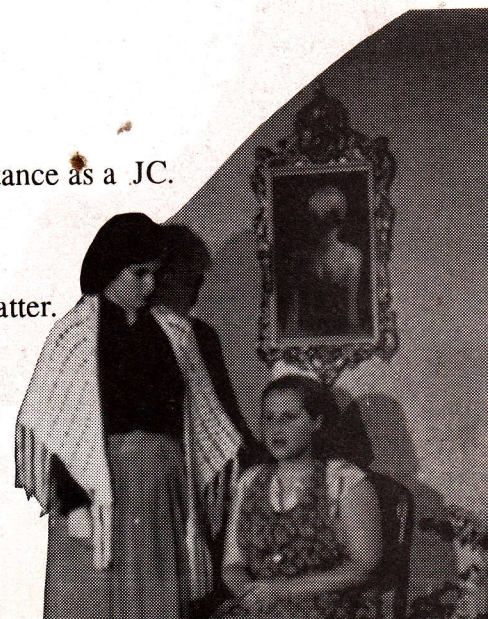
Molly - A megaphone, a large cylindrical flashlight, and A.D.'s lips on a platter.

Cora - SANITY!!

Molly, Amanda, and Cora

P.S. What do Theatre CIT's do? (The Theatre directors want to know!)

Photos
by Daniel Walfish



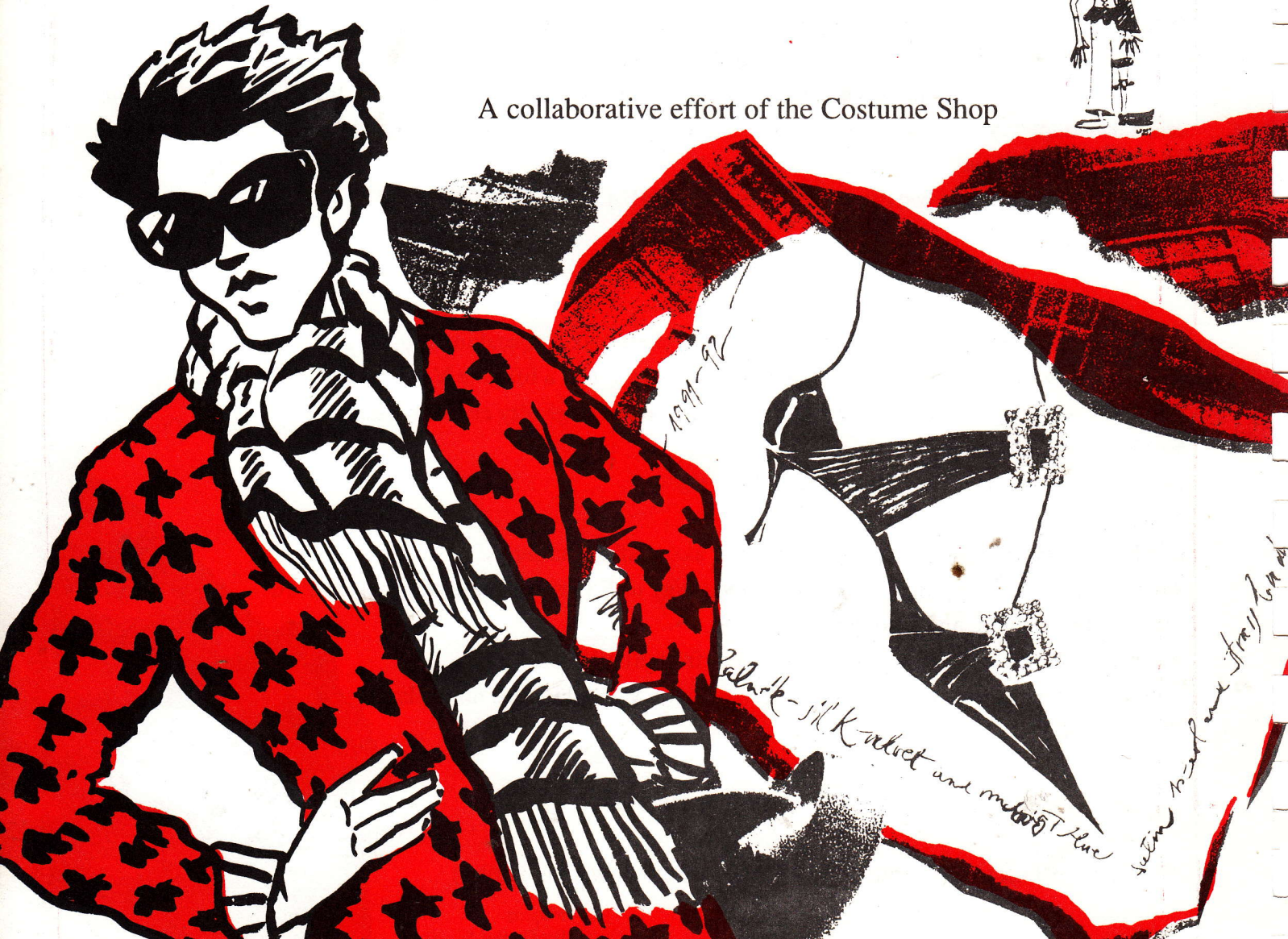
C O S T U M E

This year, the costume shop has been an exciting place to be. We've dressed campers and CIT's in five plays, two musicals, two clown shows, and two dance performances (and don't forget Saturday night counselor serving!); there is always something interesting going on down there. And there's always something fun to do: anything from painting the wall, to sewing dead peoples' costumes, to learning how to do stage makeup.

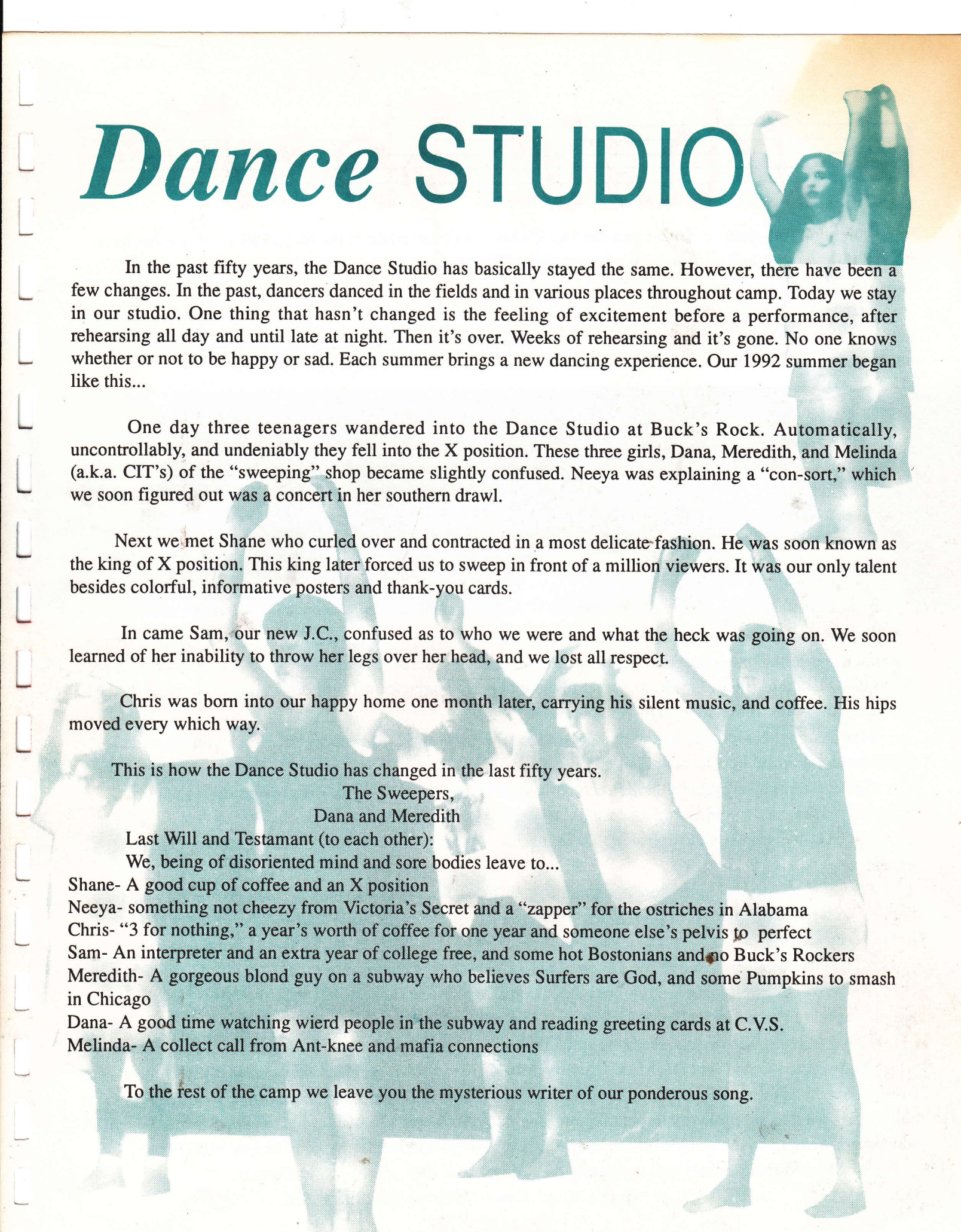
The counselors this year are a part of what makes costume so cool ... Dina, Rachel, Sherri, Amanda, Helen and Janine.

AND REMEMBER, COSTUME IS THE PLACE TO BE!!!

A collaborative effort of the Costume Shop



Dance STUDIO



In the past fifty years, the Dance Studio has basically stayed the same. However, there have been a few changes. In the past, dancers danced in the fields and in various places throughout camp. Today we stay in our studio. One thing that hasn't changed is the feeling of excitement before a performance, after rehearsing all day and until late at night. Then it's over. Weeks of rehearsing and it's gone. No one knows whether or not to be happy or sad. Each summer brings a new dancing experience. Our 1992 summer began like this...

One day three teenagers wandered into the Dance Studio at Buck's Rock. Automatically, uncontrollably, and undeniably they fell into the X position. These three girls, Dana, Meredith, and Melinda (a.k.a. CIT's) of the "sweeping" shop became slightly confused. Neeya was explaining a "con-sort," which we soon figured out was a concert in her southern drawl.

Next we met Shane who curled over and contracted in a most delicate fashion. He was soon known as the king of X position. This king later forced us to sweep in front of a million viewers. It was our only talent besides colorful, informative posters and thank-you cards.

In came Sam, our new J.C., confused as to who we were and what the heck was going on. We soon learned of her inability to throw her legs over her head, and we lost all respect.

Chris was born into our happy home one month later, carrying his silent music, and coffee. His hips moved every which way.

This is how the Dance Studio has changed in the last fifty years.

The Sweepers,
Dana and Meredith

Last Will and Testament (to each other):

We, being of disoriented mind and sore bodies leave to...

Shane- A good cup of coffee and an X position

Neeya- something not cheezy from Victoria's Secret and a "zapper" for the ostriches in Alabama

Chris- "3 for nothing," a year's worth of coffee for one year and someone else's pelvis to perfect

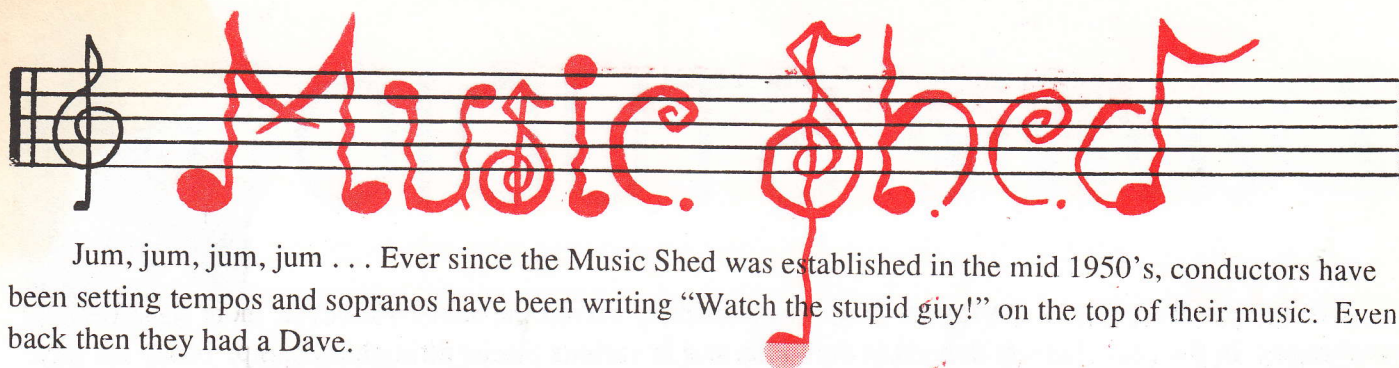
Sam- An interpreter and an extra year of college free, and some hot Bostonians and no Buck's Rockers

Meredith- A gorgeous blond guy on a subway who believes Surfers are God, and some Pumpkins to smash in Chicago

Dana- A good time watching wierd people in the subway and reading greeting cards at C.V.S.

Melinda- A collect call from Ant-knee and mafia connections

To the rest of the camp we leave you the mysterious writer of our ponderous song.



Music Shed

Jum, jum, jum, jum . . . Ever since the Music Shed was established in the mid 1950's, conductors have been setting tempos and sopranos have been writing "Watch the stupid guy!" on the top of their music. Even back then they had a Dave.

Jazz band. Whether they're *Takin' an "A" Train*, or a "B", they've never got the *Basin Street Blues*. *Is you is or is you ain't* in Jazz Band? Ted, with his strangely accurate but demented analogies involving wet noodles, etc., tells us how to create the funkier sound/ feel to the Jazz band performances.



By the way, watch out for the irate orchestra conductor, Jay . . . he almost killed Dave's baton! (Which was later sent to the baton hospital and bandaged for use later that afternoon in chorus.) What an orchestra! From *rallantando* to *Basso Profundo*, Ravel to the muppets. Harmoniously filling Monday, Thursday and Saturday mornings at the Shed, they're incredible!

Mairi, Jaime, Naomi and Eric worked with the string ensembles -- even Robin Hood would turn in his crossbow for a violin bow to be in that group!

Geoff, the multi-talented drummer/percussionist/composer. Why do all the girls seem to want drum lessons? We're sure to see your name in bold letters in the 21st century.

Dave G., the pianomeister, cleaning those ivories. Ingrid on the woodwinds- ain't it great to have oboes!

Fac ut! A common expression in women's madrigals. The exact translation is unknown, but Pergolesi decided to write it in Quando Corpus Morietur. Sopranis -- get that stupid D flat! (Okay, so the piano can't get the note either.)

A Capella commands to live by: Listen. Sing. Hold pitch. Shut up.

Our pitch *has* improved this summer . . . Erika insists that it's because we're all in chorus. We insist that it's because Erika and Dave conduct chorus. We're all right.

Two or three times weekly, campers and CIT's and counselors alike come to chill in the Music Shed with "Ludwig von David" for Bachfest. (A.K.A. Music History(M.H.)) Here we listen to all types of music, from medieval chants to Meatloaf, as Dave babbles about how intricate the melodic minor motif is. He continually tried to subliminally implant knowledge into the campers' cloudy minds and, occasionally, he succeeded. However, the result of these teachings was always laughter and a good hearty WAFFNA!

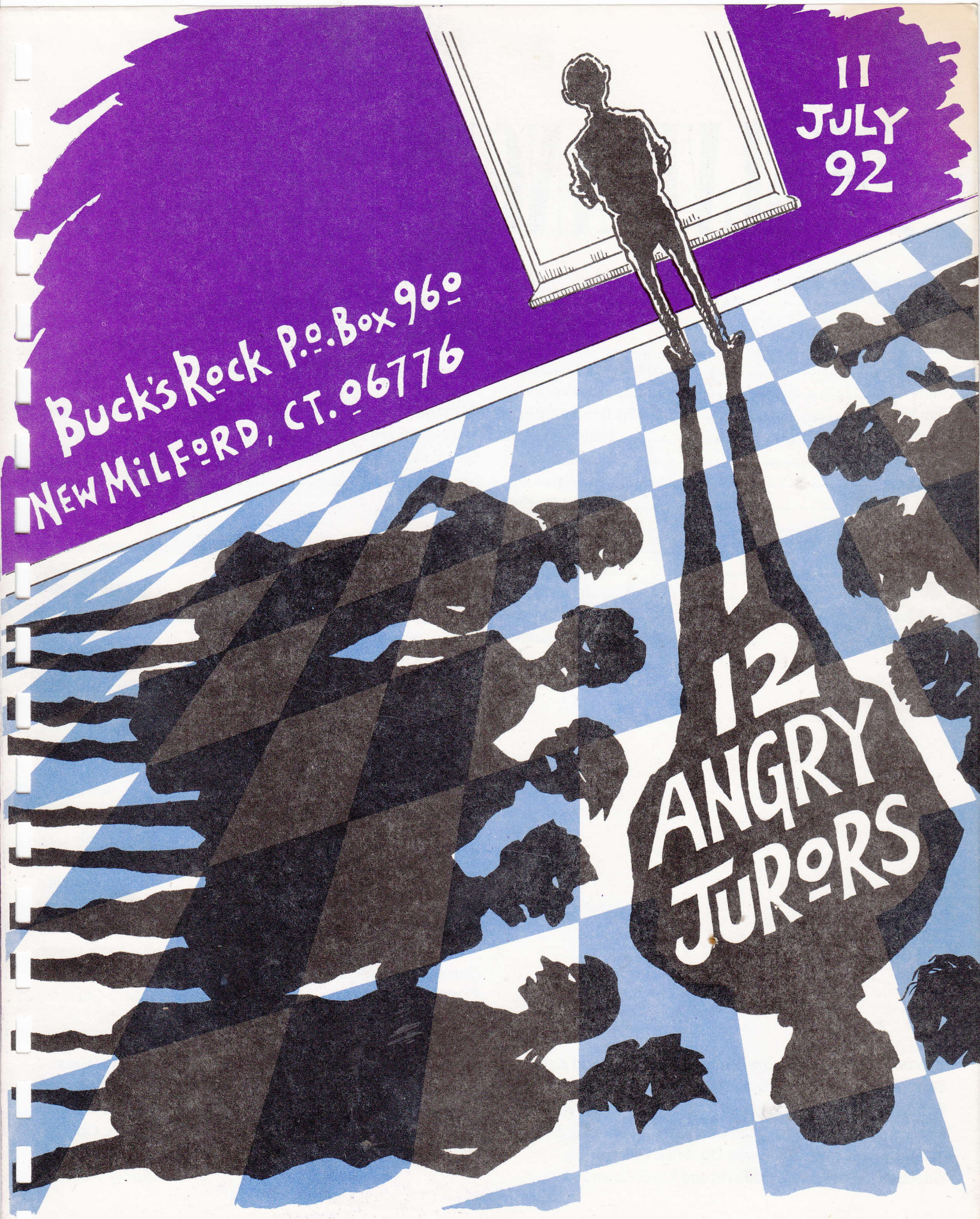
The Mushed this summer was definitely the funky, oh so cool, talent-fest place to B.

Serena Silver, Karen Goldstein, and Lili Kalish

11
JULY
92

Buck's Rock P.O. Box 960
NEW MILFORD, CT. 06776

12
ANGRY
JURORS



TWELVE ANGRY JURORS

CAST

Juror #1 Molly Small
Juror #2 Cora Reiser Schaktman
Juror #3 David Gilbert
Juror #4 Leslie Brooke Gilliam
Juror #5 Nikki Goloskov
Juror #6 Jessie Schwartz
Juror #7 Jessica Dee
Juror #8 Michael Walfish
Juror #9 Shakira Alvarez
Juror #10 Jenny Ballin
Juror #11 Risa Weinstein
Juror #12 Joelle Yudin
The Judge D'Arcy Harrison
The Guard Michael Handler

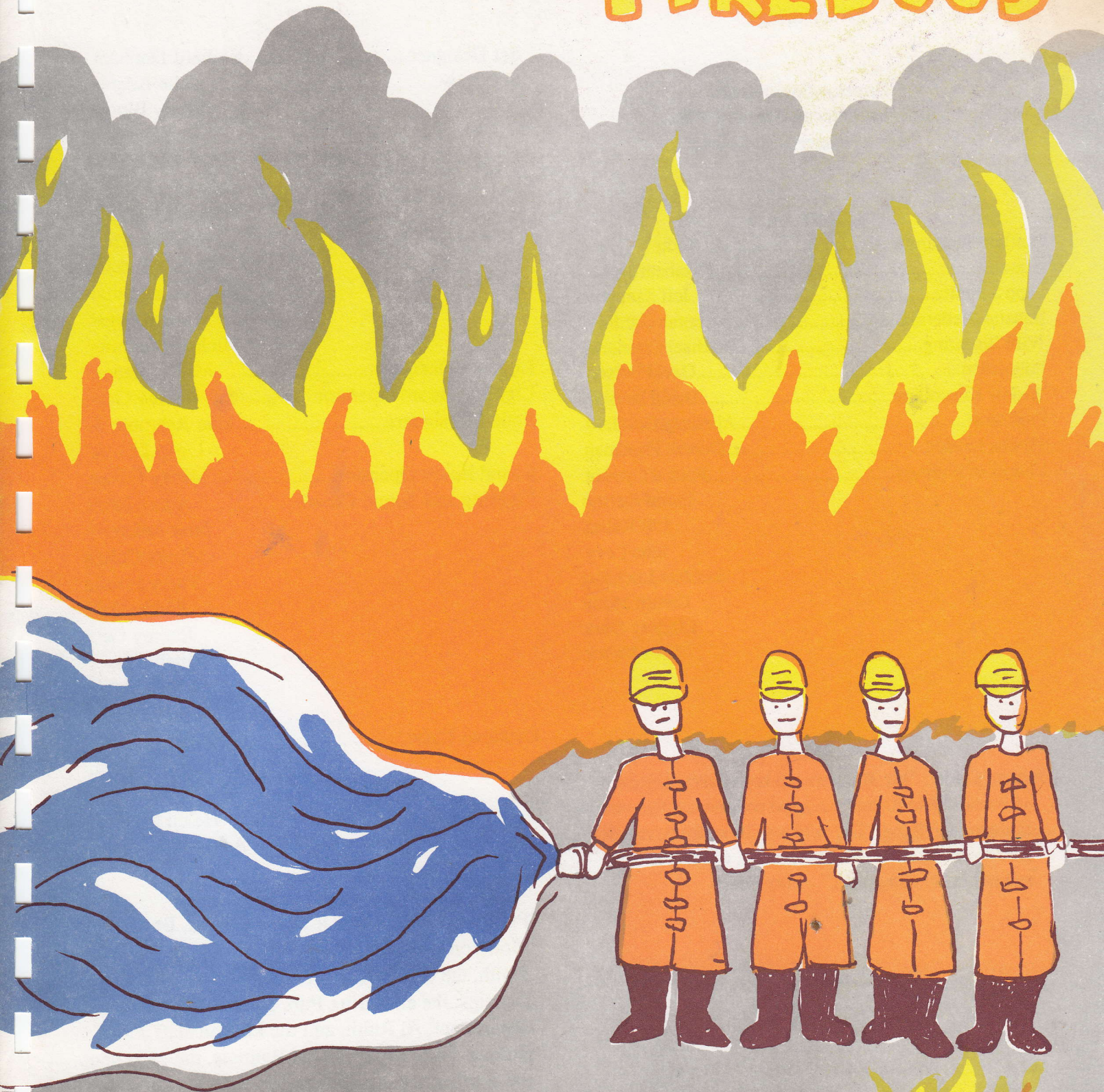
Twelve Angry Jurors, adapted from the screenplay *Twelve Angry Men* by Reginald Rose.

Directed by Rose Bonczek

Assistant Director Nicole Hanrahan
Stage Manager Anna Novick
Scenic Designer Richard Dunham
Set Construction Jake Adams
Laura Belson
Molly Bloom
Aaron Bradley
Adam Brin
Nicola Crowley
Deborah Gardner
Jeremy Getz
Sherri Hazzard
Josh Ilutzi
Adam Segal
Michael Venning
Lighting Design Tracey Frank
Darren Hatton
Lighting Board Operator Adam Brin
Lighting Crew Devin Clark
Toddy Gale
Jeremy Getz
Mitch Glancy
Adam Segal
Sound Design Jane Ashmore
Larry Levine
Sound Board Operator Mindy Cohen
Costume Design Janine Chisholm
Rachel Clayton
Dina Gould
Sherri Hazzard
Helen McInnes
Amanda Williams
Costume Crew Abe Goldfarb
Rhianna Gordon
Emily Weinstein

Special Thanks to: Pub, the Dining Hall Staff, David Keith, Steve Ansell, Sarah Phillis, Sandra Platt, Marisa Ross, Jesse Bonderman, Molly Small, Cora Reiser Schaktman, Andrew Geha, Amanda Stein, Michael Copeland, the Nursing Staff, the Awfis, Fencing, Tae Kwon Do, Mike Cleary, Bob Angelson, Josh Berson, Ed Budd and Lime Green Jello.

FIRE BUGS



BUCK'S ROCK PRODUCTIONS JULY 15th 1992

COVER DESIGN: Emily Runt Lerner



"The Firebugs"

Director-David Keith
Assistant Director-Sandra J. Platt
Stage Manager-David Mayer

CAST

Gottlieb Biedermann.....Andrew Geha
Anna.....Elizabeth Sróka
Sepp Schmitz.....Jeff Samuels
Babette Biedermann.....Deborah Gardner
Willi Eisenring.....Michael Copeland
Policeman.....David Iserson
Widow Knechtling.....David Iserson
Professor.....Abraham Goldfarb
Chorus Leader.....Debrah Friedman
Chorus of Firemen.....Rachel Cymrot
David Iserson
Lili Kalish
John Levy
Siobhan Lockhart
Caitlin Moon
Lindsay Stark
Matt Velick

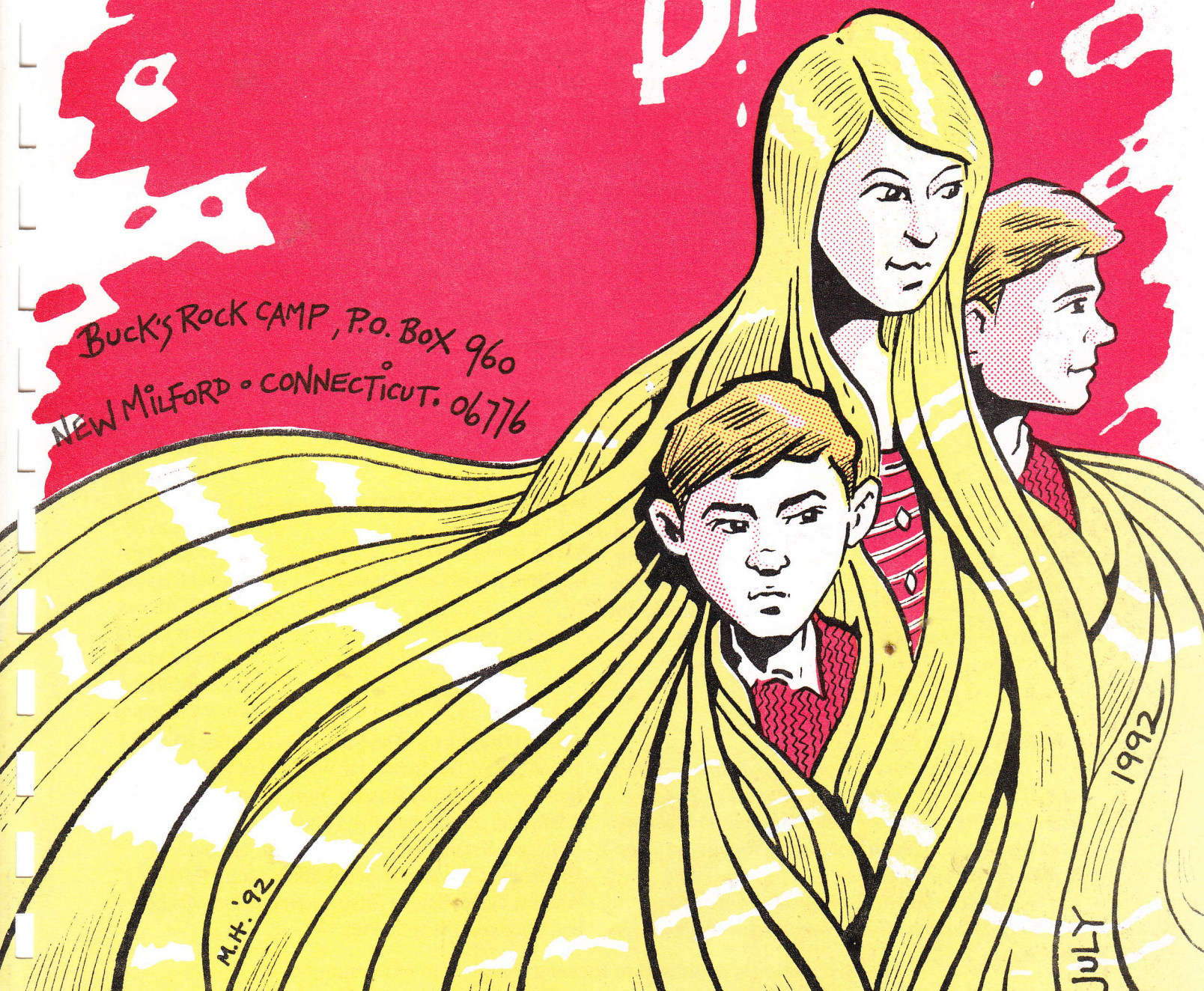
Director's Note: "Mr. Biedermann is an average citizen who would like to aquire a good conscience, but without changing anything. The only way in which he can do this, however, is by lying to himself, and this is what makes him so dangerous." - Max Frisch

Set Designer.....Richard Donham
Set Crew.....Jake Adams
Molly Bloom
Aaron Bradley
Adam Brin
Michael Clearly
Deborah Gardner
Jeremy Getz
Sherri Hazzard
Josh Ilutzi
Adam Segal
Michael Venning
Lighting Designer.....Mitch Glancy
Lighting Board Operator.....Jeremy Getz
Sound Designers.....Jane Ashmore &
Larry Levine
Sound Board Operator.....Mindy Cohen
Lighting and Sound Crew.....Adam Brim
Jane Ashmore
Mindy Cohen
Tracy Franks
Toddy Gale
Jeremy Getz
Mitch Glancy
Darren Hatton
Larry Levine
Costume Crew.....Janine Chisholm
Rachel Clayton
Dina Gould
Helen McInnis
Amanda Williams

SPECIAL THANKS TO: Shane O'Hara, Bess Morrison, Ted Masur, Bobby Silverman, Melissa Smith, the directorship of Buck's Rock, the Danzigs, the endearing Pub, the entire theatre department, Al Rubin and the kitchen staff, Ernst Bulova, Luke Miller, Paula Bautista, the glass shop, the Awfice, the wood shop, the weaving shop, and the trees.

Blood Brothers

Buck's Rock Camp, P.O. Box 960
NEW MILFORD • CONNECTICUT 06776



M.H. '92

JULY 1992

BLOOD BROTHERS

"The working class and the employing class have nothing in common. There can be no peace so long as hunger and want are found among millions of working people and the few, who make up the employing class, have all the good things of life."

-The Industrial Workers of the World

THE CAST

Directed by Steve Ansell

Narrator.....Jesse Bonderman
Mrs. Johnstone.....Amanda Stein
Mickey Johnstone.....David Tuchmann
Edward Lyons.....David Hanlon
Mrs. Jennifer Lyons.....Serena Silver
Linda.....Gina Hirsch
Sammy Johnstone.....Joshua Kizner
Mr. Richard Lyons.....Adam Detsky
Everybody Else.....Allegra Bartko
Jesse Blumberg
Gabe Pagano
Karen Goldstein
Ali Greenspan
Matt Grossman
Farrell Sklerov
Jackie Weiss

Assistant Director.....Marisa J. Ross
Musical Director.....Erika Blumberg
Stage Managers.....Staci Lichterman
Jackie Weiss
Scenic Designer.....Richard Dunham
Set Crew.....Michael Venning
Jake Adams
Molly Bloom
Aaron Bradley
Sherri Hazzard
Josh Illutzi
Michelle Werner
Lighting Designer.....Toddy Gale
Lighting Board Operator.....Mindy Cohen
Dimmer Operator.....Devin Clark
Lighting Crew.....Adam Detsky
Jeremy Getz
Mitch Galeny
Chris O'Leary
Adam Segal
Wally Sudik
Sound Design and Crew.....Jane Ashmore
Larry Levine
Sound Board Operator.....Adam Segal
Costume Design and Crew.....Rachel Clayton
Amanda Williams
Dina Gould
Sherri Hazzard
Helen McInnes
Janine Chisholm

Musicians

Piano.....Erika Blumberg
Guitar.....David Ludwig
Drums.....Geoff Peterson
Bass.....Mike Hassankhan
Auxiliary Percussionist.....Greg Kallor

A Note From the Cast

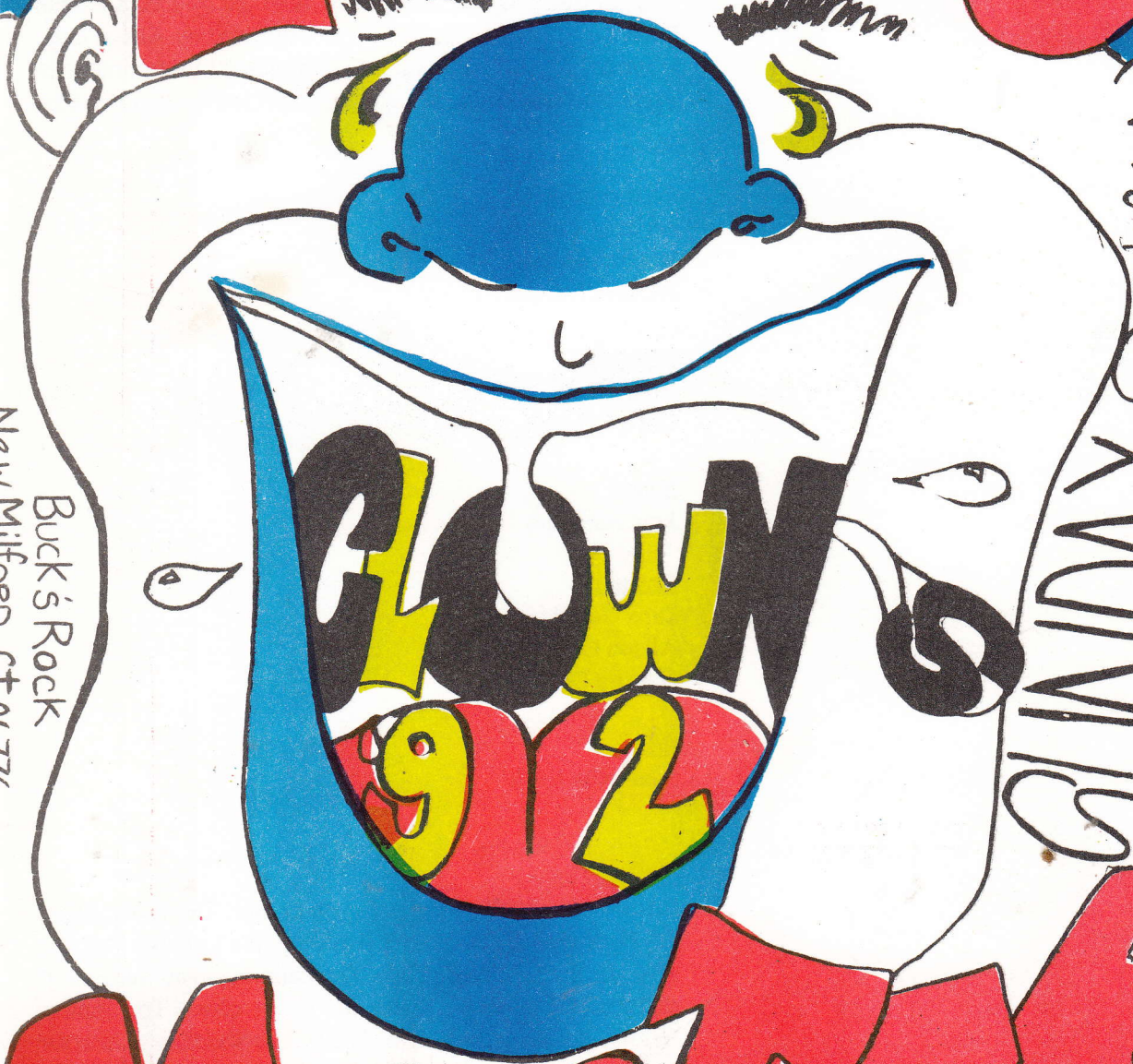
Blood Brothers is a play about class and the eternal question of nurture against nature. The setting for this production is deliberately ambiguous, exact placing is unimportant, as discrimination is to be found in all cultures.

We hope you find this production and the questions it raises both entertaining and thought provoking.

Special thanks to: The Music Shed, Mike, The Wood Shop, The Industrial Workers of the World, Steve's mom, Willy Russell, Bess Morrison, Bobby Silverman for the paintings, David Keith, Rose Bonczek, Sarah Phyllis, Sandra Platt, Nicole Hanrahan, Cora Reiser Schaktman, Molly Small, Andrew Geha, Serena Silver, Jonathan Schwanbeck, and of course the stoic Pub.

This production is dedicated to Richard Evans, who understands.

LAUGHING



SUNDAY 8:00
JUN 16/1992

MATTERS

Buck's Rock
New Milford, CT 06457-776

LAUGHING MATTERS

A collection of short pieces

The Clown Staff

Erica Babad, Scott Paras, Martina Peter, Samantha Hack,
Ben Boothby, Alison Levy, Jodi Sherman, Gabe Pagano, and
Samantha DeWitt

The Cast

Jacob Adams
Danny Braff
Michael Copeland
Samantha DeWitt
Celeste Dupuy-Spencer
David Fishkin
Samantha Franco
Julia Gabella
Deborah Gardner
Meredith Gershberg
Julie Gilberg
Brendan Goetz
Abe Goldfarb
Dan Greenfeld
D'Arcy Harrison
Katrina Herz
David Iserson
Tim Jones
Adam Markovics
Jen Neidenberg
Leila Nesson
Rachel Ochs
Gabe Pagano
Arielle Potter
Eric Rosenfeld
Simon Rosof
Arie Rubenstein
Sara Rubin
Elizabeth Scheier
Jessie Scheinzeit
Jackie Weiss
Joey Zeltzer
Marc Zeltzer

The Sketches

Come in/Walk Aroundstaged by Scott Paras
Orchestradirected by Erica Babad
Dramatic Readingsdirected by Leila Nesson
Dead and Alivedirected by Scott Paras
Juggling Classdirected by Martina Peter

Mood Swingswritten by Jesse and Sam
and directed by Erica Babad
Machinations ..directed by Jodi Sherman and Leila Nesson
The Waiterdirected by Ben Boothby
Movie Madnessdirected by Scott Paras
Nose Envydirected by Alison Levy
Airplanedirected by Sam(antha) DeWitt
and Gabriel Roberto Pagano
Fashion Victimsdirected by Erica Babad
Animal Instinctsdirected by Jodi Sherman
Dancing Schooldirected by Alison Levy
Rumbledirected by Martina Peter
Frankencrown.....directed by Ben Boothby

Set Construction

Michael Venning
Darren Hatton
Richard Dunham

Lighting

Adam Brin
Chris O'Leary

Sound

Jane Ashmore

Costumes

Dina Gould
Alison Levy
Hats by Leila Nesson

Props

Samantha Hack

Special Thanks

Kate Martin, Molly Bloom, Emily Lerner, The Wood Shop,
Jay Hassan, the Nurses, the Art Shop, the Lovable Pub, the
Kitchen, the Silkscreen Shop, Tim Palmer, our mommies and
daddies, the monster under the shop, cows, Tori Amos,
figmen of imagination, Mat, Bobby Kay and Harry Dann for
smiling down from Heaven, J.P. Bobrick, Ted Masur, Sandra
Platt, Bob Ross for the happy trees, Ron Danzig, the Director
Ship, emily, dan, Mark Renfro, Fred Yockers, and all the
clowns we've loved before—and as always, extra special
thanks to Ernst.

Chorus

Sopranos

Suzanne Feigleson
Tara Sophia Bahna-James
Bess Oransky
Emily McNamara
Laura Weinstein
Karen Goldstein
Serena Silver
Ali Greenspan
Alissa Goodkin
Tanya Brown
Michelle Solomon
Siobham Lockhart
Jessica Dee
Arielle Potter

Altos

Carolyn James
Ingrid Horton
Isabelle Grimshaw
Sarah Hirshan
Malina Brown
Gina Hirsh
Anna Shneiderman
Rachel Liebster
Allegra Bartko
Susanna Goldfinger
Amanda Stein
Naomi Bernstein
Mairi Dorman

Tenors

Theodoseus Mazurski
Lili Kalish
David Grotell
Julie Gilberg
David Tuchmann
Jesse Blumberg
Adam Brin
Tony Vasle
Geoffrey Hoffman-Peterson

Basses

Jesse Bonderman
Jeffrey Bobrick
Andrew Geha
Jaime Lester
David Hanlon
Eric Roth

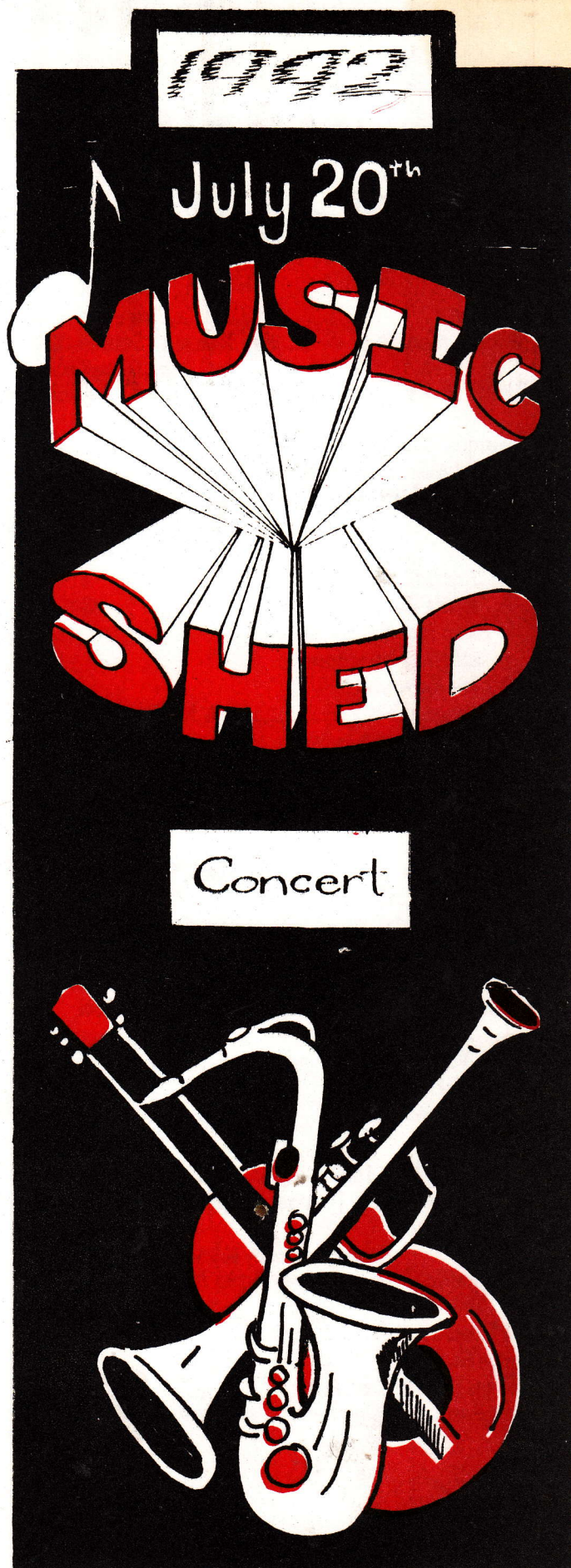
Music Shed Staff

Jay Hassan	Music Director
Bess Morrison	Voice
Erika Blumberg	Chorus: A Cappella: Madrigals
David Ludwig	Chorus: Madrigals: A Cappella
Ted Masur	Jazz Band
David Grotell	Piano
Mairi Dorman	Cello: String Ensembles
Jaime Lester	Violin
Geoffrey Peterson	Drums
Ingrid Horton	Clarinet
Eric Roth	Cello
Tony Vasle	Guitar
Dan Seiden	Guitar
Mike Ritche	Guitar
Naomi Bernstein	Violin C.I.T.
Katie Schumacker	Voice C.I.T.

DIRECTORS:

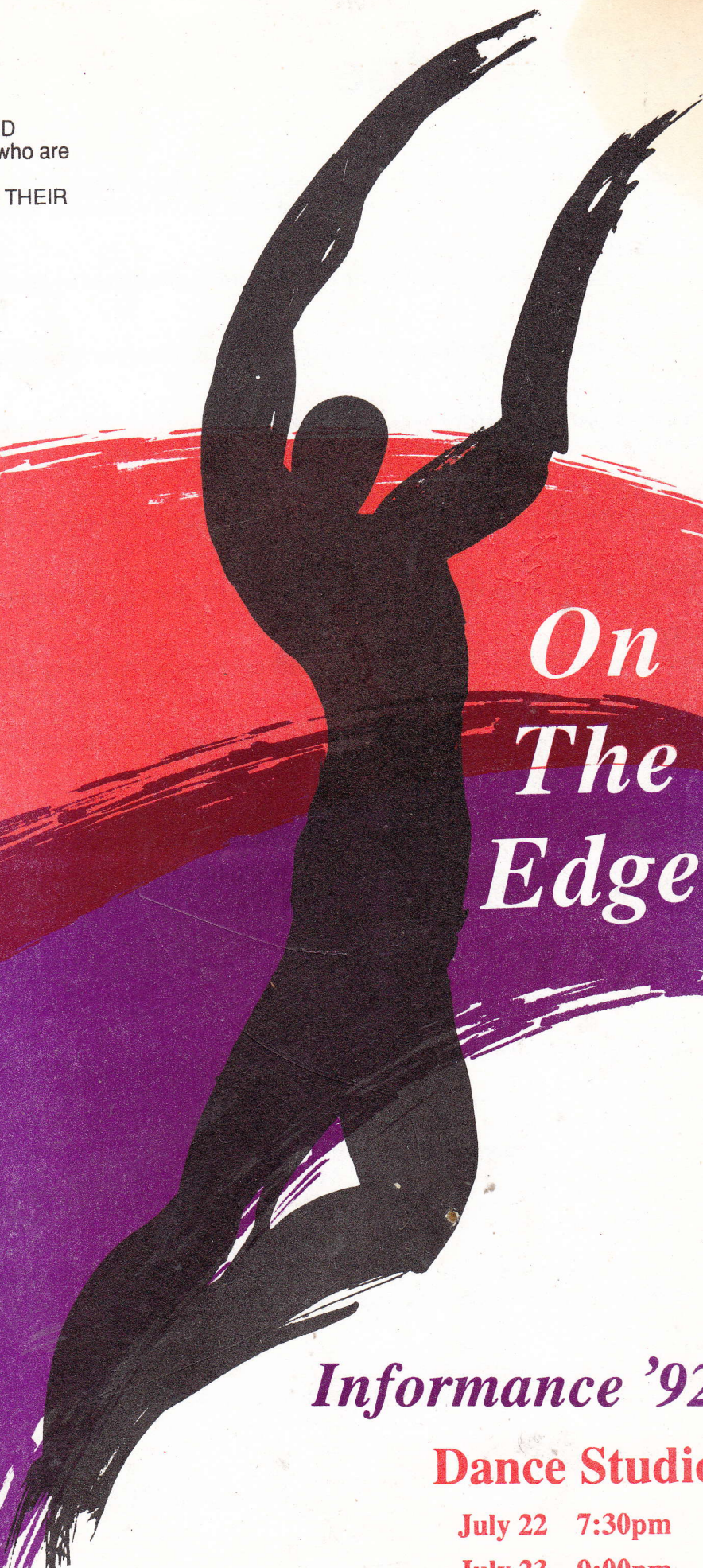
MARLENE AND STAN SIMON
MARILYN AND ED BUDD

BUCK'S ROCK
NEW MILFORD, CT. 06776



SPECIAL THANKS TO
Silkscreen, Ron Danzig for our new floor, Pub, LSD
(especially Jane), Kitchen Staff, our dance CITs (who are
all wonderful), David Keith, Costumes,
AND OF COURSE TO ALL THE DANCERS FOR THEIR
ENERGY AND LOVE!!!

Buck's Rock New Milford CT 06776



On The Edge

Informance '92

Dance Studio

July 22 7:30pm

July 23 9:00pm

On the Edge

INFORMANCE 1992

BASCULE SOLITUDE

Choreographed by Neeya S. Byrd • Music from *Cirque du Soleil* • Performed by Beth Bergman, Rhianna Gordon, Meredith Krantz, Emily McNamara, Kerrith Solomon, Michelle Solomon, Samantha Wallack

MOVE THIS

Choreographed by Jessie Martin • Music by Technotronic • Performed by Jessie Martin

GOLD MOTHER

Choreographed by Meredith Krantz • Music by James • Performed by Meredith Krantz

NOT REALLY

Choreographed by Meredith Krantz, Melinda Leader, Dana Stix • Music by Art of Noise • Performed by Lesley Carr, Rhianna Gordon, Jenny Shoukimas, Kerrith Solomon, Debby Urken

TRANQUIL APATHY

Choreographed by Karen Goldstein • Music by Guns 'n Roses • Performed by Karen Goldstein

BALLROOM BLITZ

Choreographed by Michelle Solomon • Music from the *Wayne's World* soundtrack • Performed by Michelle Solomon

BUTTERFLY

Choreographed by Debby Urken • Music by Delibes • Performed by Debby Urken

THE EMPTY TABLE

Choreographed by Shane O'Hara • Music by Michael Henning, Carl Stalling, Latvian Women's Choir • Performed by Meredith Krantz, Julia Ragen, Dana Stix

INTERMISSION

WALTZ OF THE LILIES

Choreographed by Samantha Wallack • Music by Mendelssohn • Performed by Beth Bergman, Lesley Carr

QUARTETTE

Choreographed by Römi Goldwasser • Music by Sinead O'Connor • Performed by Suzanne Feigelson, Karen Goldstein, Juliet M. Ross, Dana Stix

POINT OF ACTION

Choreographed by Shane O'Hara • Music by Wayne Horowitz • Performed by Melinda Leader, Jessie Martin, Juliet M. Ross, Debbie Urken, Samantha Wallack

BEAUTY AND THE BEAST

Choreographed by Rhianna Gordon, Kerrith Solomon • Music from the *Beauty and the Beast* soundtrack • First part performed by Kerrith Solomon • Second part performed by Rhianna Gordon

OVER THE EDGE EXPERIENCES

Structured by Neeya S. Byrd • Music by Laurie Anderson and Dick and DeeDee • Performed by Beth Bergman, Malina Brown, Lesley Carr, Ali Gramaglia, Debbie Horwitz, Meredith Krantz, Rebecca Menashe, Vicki Phillips, Jaki Silver, Alison Wallack

YOU NEED ME

Choreographed by Emily McNamara • Music by Mariah Carey • Performed by Lisa Gottlieb, Jessie Martin, Emily McNamara, Michelle Solomon

MYSTERIOUS WAYS

Choreographed by Juliet M. Ross • Music by U2 • Performed by Juliet M. Ross

WE DO THINGS . . .

Choreographed by Neeya S. Byrd • Music by Johnny Adams • Performed by Karen Goldstein, Melinda Leader, Jessie Martin

the actor's studio presents...



BUCK'S
ROCK
PRODUCTIONS

New Milford, CT 06776

JULY 22ND + 23RD

Talking With

The CAST.

Fifteen Minutes ~ ~ ~ ~ ~ Molly Small
Clear Glass Marbles ~ ~ ~ ~ ~ Cora Reiser-Schaktman
Audition ~ ~ ~ ~ ~ Becca Talmud
Rodeo ~ ~ ~ ~ ~ Suzanna Goldfinger
Twirler ~ ~ ~ ~ ~ Melanie Rubinsohn
Handler ~ ~ ~ ~ ~ Sarah Hirshin
French Fries ~ ~ ~ ~ ~ Emily Ryan Lerner
Marks ~ ~ ~ ~ ~ Jill Kalish

The CREW.

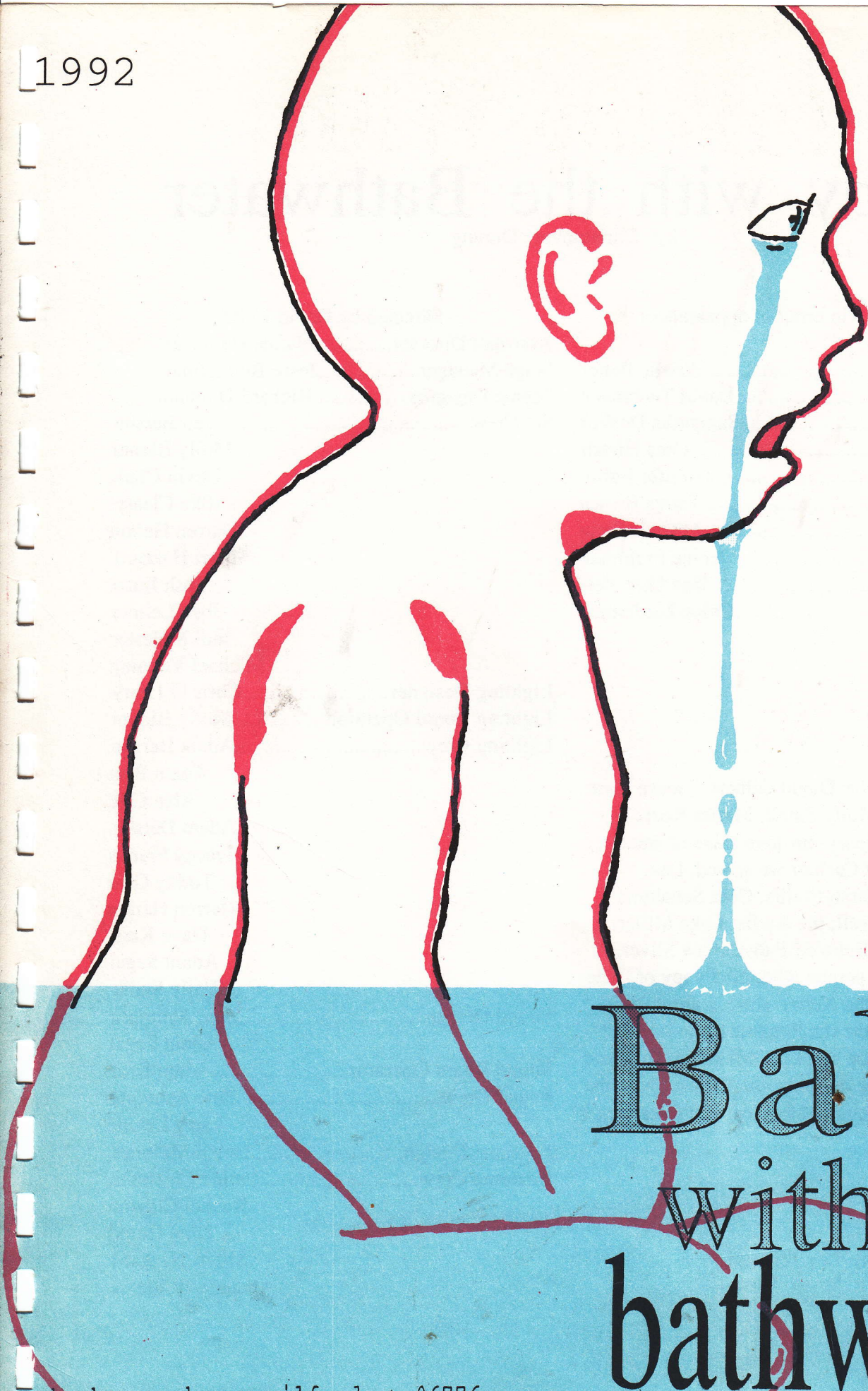
Directed by Rose Bonczek
Assistant Director, Marisa J. Ross
Scenic Designer, Richard Dunham
Set Crew: Jen Berson, Molly Bloom, Sherri Hazzard, Darren Hattan, Alicia Horowitz, Josh Ilutzi, Jessica McCully, Sandra Platt, Mike Venning
Lighting Designers: Tracey Franks, Darren Hattan
Assistant Lighting Designers: Jeremy Getz, Adam Segall
Lighting Board Operator, Adam Detsky
Dimmer Operator, Adam Brin
Lighting Crew: Devin Clark, Toddy Gale, Jeremy Getz, Chris O'Leary, Adam Segal, Wally Sudik
Sound Designer, Jane Ashmore
Sound Board Operator, Jeremy Getz
Costume Designer, Rachel Clayton
Costume Crew: Janine Chisholm, Dina Gould, Sherri Hazzard, Helen McInnes, Amanda Williams
Tatoos by Michael Hingley

Special THANKS.

Luke Miller, Jenny Seeche, Sandra Platt, Ed, Nicole Hanrahan, Sarah Larkin and Crescent Diamond, Kate Martin, Sarah Phyllis, The Duprey's, Jesse Bonderman, *Cirque du Soleil*, Molly Small, The Stables, Amanda Stein, Andrew Geha, Emily Ryan Lerner, Chris Clark, Bonnie Raitt, Cora Reiser-Schaktman, The Glass Shop, Pub-of course, Serena Silver, Mike Hingley, my grandmother, as always to our dearest Ernst, Alex Saltzman, Lili Weisz, Mike Cleary, Chris Dicke, Steve Ansell, David Keith, The Moon and The Sea.

1992

actor's
studio



Baby with the bathwater

buck's rock new milford ct 06776

august 1 7:30 & 9:00

Baby with the Bathwater

by Christopher Durang

The Cast (in order of appearance)

Helen.....Arielle Potter
John.....David Tuchmann
Nanny.....Samantha DeWitt
Cynthia.....Gina Hirsch
Angela.....Jennifer Ballin
Kate.....Tanya Brown
The Principal.....Amanda Stein
Miss Pringle.....Debbie Freidman
Daisy.....Dan Greenfeld
Susan.....Chloe Liederman

Special Thanks to: David Gilbert, Sandra Platt, Rose Bonczek, Molly Small, Marisa Ross, Andrew Geha, Henry-our love slave of steel, Emily, the Finast Cashier we scared, Leo, Amanda Stein, Sarah Phillis, Cora Schaktman Reiser, Steve Ansell, the Awfis, Luke Miller, Ted Masur, Our Beloved Pub, Serena Silver, Josh Berson, the person who left a copy of "The Watchtower" in the Xerox store, Lauren Coburn, the day the diaphragms came in, "Old" Mike Cleary, Alice and Lou, Michelle, Dina and Melissa for eating our nuts, the Clown Shop, the Kitchen, Larry Levine, Maurice, and Ceramics.

Program exterior by Leo Ferguson
Program interior by Serena Silver

Directed by David Keith

Assistant Director.....Nicole Hanrahan
Stage Manager.....Jesse Bonderman
Scenic Designer.....Richard Dunham
Set Crew.....Jen Berson
Molly Bloom
Devin Clark
Mike Cleary
Darren Hatton
Sherri Hazzard
Josh Ilutzi
Josh Leitner
Jodi Malester
Michael Venning
Lighting Designer.....Chris O'Leary
Lighting Board Operator.....Molly Bloom
Lighting Crew.....Adam Berson
Adam Brin
Alan Cox
Adam Detsky
Tracey Franks
Toddy Gale
Darren Hatton
Dave Kraft
Adam Segal
Wally Sudik
Sound Design.....Jane Ashmore
Adam Segal
Sound Board Operator.....Adam Brin
Sound Crew.....Jane Ashmore
Larry Levine
Costume Design.....Helen McInnes
Costume Crew.....Janine Chisholm
Rachel Clayton
Dina Gould
Sherri Hazzard
Amanda Williams



Buck's Rock Camp
New Milford, CT 06776

RED NOSES

Directed by Stephen Ansell

Assistant Director.....Sandra J. Platt
Stage Manager.....Andrew Geha
Choreographer.....Meredith Krantz

CAST

(in order of appearance)

Viennet.....Jaki Silver
Moncriff.....Rhianna Gordon
Evaline.....Jackie Weiss
Bonville.....Joey Zeltzer
Madame Bonville.....Joelle Yudin
Dr. Antrechau.....Serena Silver
Father Flote.....Michael Copeland
Greze.....Leila Nesson
First Flagellant.....Gina Hirsch
Second Flagellant.....Amanda Stein
Scarron.....Joshua Kizner
Druce.....Eric Rosenfield
Sonnerie.....Ariane Reinhart
Archbishop Monselet.....Susanna Goldfinger
Father Toulon.....Jeff Samuels
First Attendant.....David Tuchmann
Jean Mistral.....Brendan Goetz
Brodin.....David Iserson
Rochfort.....Michael Walfish
Marguerite.....Cora Reiser-Schacktmann
Lefranc.....Michael Ajerman
Pellico.....Adam Detsky
Camille.....Lili Kalish
Marie.....Karen Goldstein
Jean LeGrue.....Abraham Goldfarb
Charles Bembo.....John Levy
Pierre Frapper.....D'Arcy Harrison
Boutros One.....Chelsea Schneider
Boutros Two.....Allegra Bartko
Vasques.....Molly Small
Bigod.....Michael Ajerman
Sabine.....Alicia Horwitz
Patris.....Brendan Goetz
Mother Metz.....Jessica Dee
Herald.....Amy Herzog
Pope Clement VI.....David Gilbert
First Leper.....Staci Lichterman
Second Leper.....Joelle Yudin
First Guard.....Marc Zeltzer

The Company

Jane Branton
Malina Brown
Nicole Diamond
Nicole Dupree
Emily Ryan Lerner
Siobhan Lockhart
Rebecca Menashe
Diana Metrick

Marisa Escolar
Zoe Gardner
Julie Gilberg
Merida Gorman
Lauren Gottlieb
Amy W. Ignatow
Andrea Kornstein
Rachel Korowitz
Alissa Goodkin

Ariana Moses
Gabe Pagano
Lori Schachter
Elizabeth Scheier
Jessie Scheinzeit
Jodi Sherman
Ilana Solomon
Michelle Solomon
Jesse Bonderman

THE CREW

Set Designer.....Richard Dunham
Master Carpenter.....Michael Venning
Set Crew.....Adam Berson
Molly Bloom
Devin Clark
Darren Hatton
Sherri Hazzard
Josh Ilutzi
Josh Leitner
Ian Schleifer
Lighting Designer.....Toddy Gale
Lighting Board Operator.....Adam Segal
Sound Designers.....Jane Ashmore &
Larry Levine
Sound Board Operator.....Alan Cox
Lighting and Sound Crew.....Adam Berson
Molly Bloom
Adam Brin
Alan Cox
Adam Detsky
Justin Finckle
Tracy Franks
Darren Hatton
David Kraft
Chris O'Leary
Adam Segal
Wally Sudik
Costume Designer.....Janine Chisholm
Costume Crew.....Jane Branton
Rachel Clayton
Alice Eisenberg
Merida Gorman
Dina Gould
Sherri Hazzard
Sarah Hirshan
Amy Ignatow
Helen McInnes
Pam Raboy
Properties Designers.....Sherri Hazzard
Charlotte Kenrick

RED NOSES

Scene Breakdown

ACT I

- Scene 1: Streets of Auxerre, France-1348
- Scene 2: Goldmerchants' Guild, Auxerre
- Scene 3: Goldmerchants' Guild, Auxerre
- Scene 4: Goldmerchants' Square, Auxerre
- Scene 5: On the road to Avignon!
- Scene 6: Court of Pope Clement V
- Scene 7: Goldmerchants' Square, Auxerre

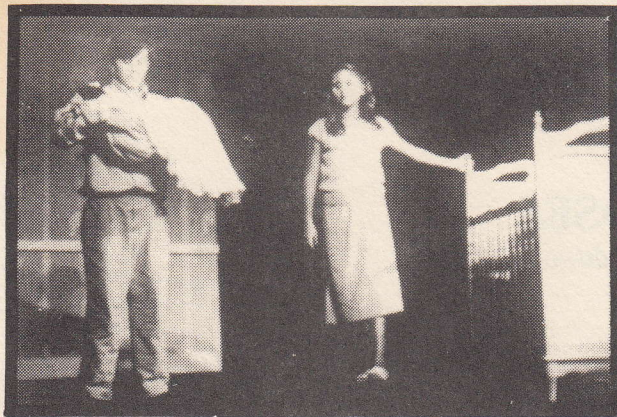
ACT II

- Scene 1: Goldmerchants' Square, Auxerre
- Scene 2: At dinner with the Floties
- Scene 3: Antechamber of Pope Clement VI
- Scene 4: Goldmerchants' Square, Auxerre
- Epilogue: Entrance to Heaven

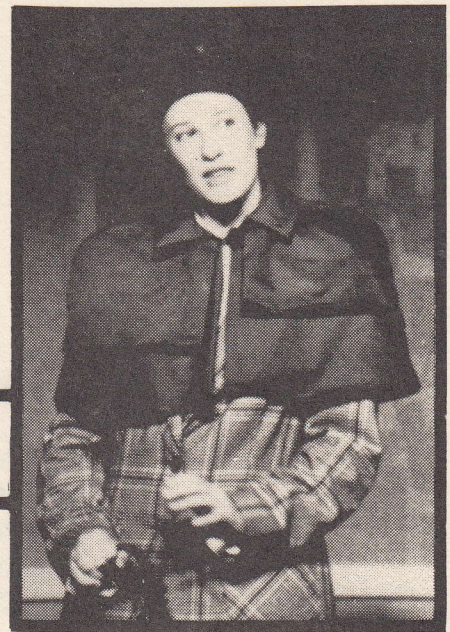
SPECIAL THANKS: Ted Masur, Luke Miller, the Wonder Pub, David Keith, Rose Bonczek, Nicole Hanrahan, Marisa Ross, Jesse Bonderman, Al Rubin and the Kitchen Folk, Chris Dicke, Mike Rubin, the Clowns, James Dupree and the Art Shop, Sculpture, Wood, Ceramics, the Awfice, the Danzigs, our adored Ernst, Maintenance, Linda and the nurses, Fencing, Sarah Hirshan, David Ludwig, coffee, Mother Nature, the Levellers, Dance, Jared Pschedesky, Sarah Phyllis, everyone who helped build, sew, light, and sound the show, and the directors for their faith and trust.

Cast Note: "Red Noses" paints a picture of a transfigured world, much like our own, where fear, prejudice, and hate grip the populace like the plague that threatens their lives. Father Flote and his Red Nose clowns offer a single spark of hope in a world gone mad. - "Sometimes you have to stand your ground and dance. . ."

This production is dedicated to Fred Yockers, A.J. Segal, and Austin; three clowns, three friends.



Baby with the Bathwater
photo by Itchy Pitt



Blood Brothers
photo by Jeremy Getz

A Small Selection of Moments on Stage at Buck's Rock



Talking With
photo uncredited



Firebugs
photo by Dan Walfish



Some Nice Clown Pictures





BUCK'S ROCK
NEW MILFORD, CT. 06776

1992

Aug. 13th 8:00 PM

**MUSIC
SHED**

JAZZ,
GUITAR,
ACAPPELLA

A stylized illustration of a trumpet and a saxophone. The trumpet is white with black keys and a black bell. The saxophone is white with black keys and a black bell. They are both angled upwards and to the right. The background of the entire graphic is a solid teal color.

Jazz Night '92

The Guitar Jam 1992

conducted by Dan Seiden
and Mike Ritchie

Adam Linkin
Jason Rothenberg
Richard Scott
Lauren Smith
Karen Goldstein
Laura Kornstein
Andrew Lampert
Matt Zablocki
Margot Gilliam
Zach Lutwick
Gabe Perlman
Jon Rosenfield
Dan Switkin
Anna Kramer

Welcome to an evening of singing,
an evening of jazz,
an evening of mellow guitars

We start with A capella singing,
We continue with the guitar jam,
We end with the jazz band

Sit back and enjoy this exciting program with us.

Special Thanks To: The amazing Pub, WBBC,
Naomi, Katie, Robin of silkscreen, everybody that
we just don't have room to mention, you know who
you are, the directors, and of course Ernst.

Program Interior by Serena Silver

A Capella

conducted by Erika Blumberg

Sopranos
Karen Goldstein
Serena Silver
Rachel Korowitz
Sasah Hirshan
Tanya Brown
Gillian Chiaramonte
Elizabeth Nickrenz
Alyssa Goodkin
Jessica Dee
Siobhan Lockhart
Katie Schumaecker
Suzanne Feigelson

Tenors
Lili Kalish
Allegra Bartko
Dave Tuchmann
Adam Stern
Naomi Bernstein
Theodoseus Mazurski V

Altos
Charollotte Vuarnesson
Malina Brown
Joelle Yudin
Rachel Liebster
Amanda Stein
Nicole Diamond
Gina Hirsch
Susannah Goldfinger
Ariane Reinhart
Arielle Potter

Bass
Jesse Bonderman
Andrew Geha
Joshua S. Penmanski
Hal Friedman
Ludwig Von David
Jaime Lester
Jeffrey Paul Bobrick

The Jazz Band

conducted by Ted Masur

Clarinets
Karen Goldstein
Ingrid Hortin
Dawn Stein
Lisa Black

Alto Sax
David Fishkin
Peter Robbins
Adam Stern

Tenor Sax
Ted Masur
Jay Hassan

Trumpets
Andrew Geha
Doran Hoffman-Hayslip

Trombones
Zack Lutwick
Jeff Samuels

Piano
Mike Feldman
Ariane Reinhart
David Tuchmann

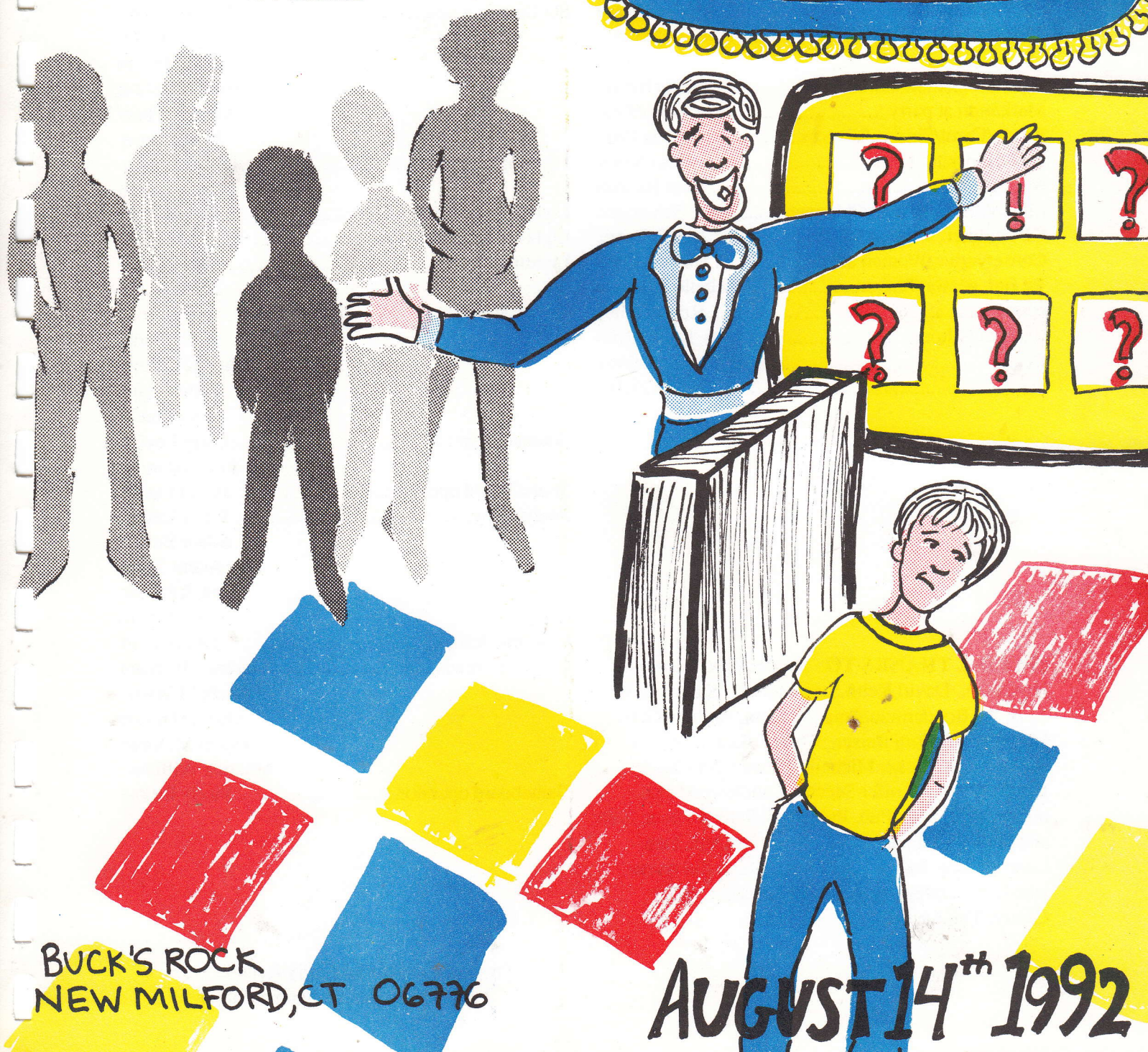
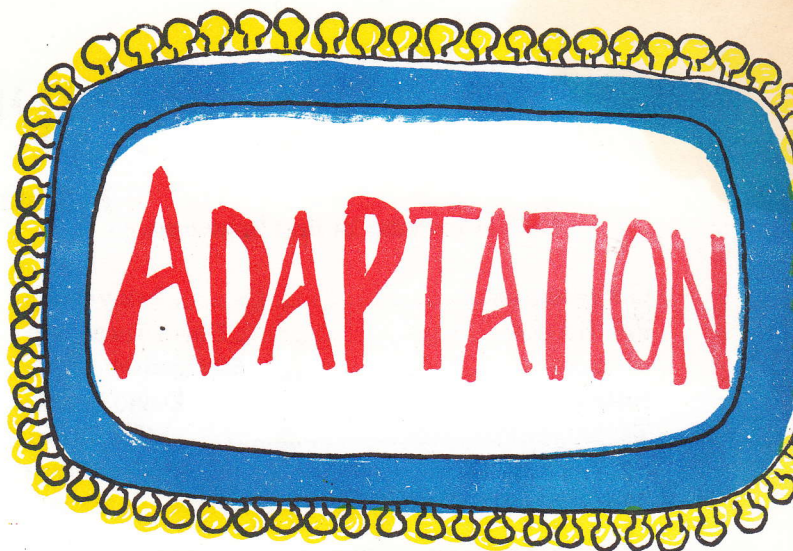
Drums
David Tuchmann
Geoff Peterson

Bass
Dan Seiden
Mike Ritchie

You may ask yourself,
what is that beautiful house?
You may ask yourself,
where does that Highway lead to?
You may ask yourself,
am I right? am I wrong?
You may say to yourself,
my god! What have I done?

- "Once in a Lifetime"
by Talking Heads

"America has more television sets than toilets"
- Abbie Hoffman



BUCK'S ROCK
NEW MILFORD, CT 06776

AUGUST 14th 1992

Adaptation

by Elaine May

CAST(in order of first appearance)

THE CREW

Gamesmaster.....Jenny Ballin
 Phil Benson.....David Tuchmann
 Mother.....Elizabeth Nickrenz
 Father.....David Fishkin
 Taxidriver/Professor.....Mika Taylor
 Principal.....Mollie Savage
 Teacher/Grady/Garfine/Speaker/Hostess.....Malina
 Brown
 Psychologist.....Emma Bryant
 Mark/man at party.....Eric Rosenfield
 Sandy/Carol/Shirley/Hostess.....Lara Croft
 Irma/Henrietta Johns.....Jaki Silver
 Norma.....Sarah Hirshan
 Liberal/2nd frat. and CIA person.....Jessie Scheinzeit
 CIA hitman.....Chris O'Leary
 Conservative/Woman at party.....Hannah Goss
 1st frat. person/Sharon.....Michelle Solomon
 Harve.....Roger Bailey
 Barrend Hilton.....Taylor Ross
 Dorris.....Susanna Feigelson
 Dore.....Alexis Zielke

Director.....Rose Bonczek
 Assistant Director.....Marisa J. Ross
 Stage Manager.....Melissa Ann Hiers
 Scenic Designer.....Richard Dunham
 Master Carpenter.....Mike Venning
 Set Crew.....Molly Bloom

Adam Detsky
 Adam Berson
 Sherri Hazzard
 Melissa Hiers
 Marisa Ross

Lighting designer.....Tracey Franks
 Lighting co-designer.....Adam Brin
 Lighting board operator.....Alan Cox
 Lighting crew.....Adam Detsky

Adam Segal
 Adam Brin
 Wally Sudik
 Chris O' Leary
 Toddy Gale
 Justin Finkle

Sound design.....Larry Levine
 Sound board operator.....Justin Finkle
 Sound crew.....Larry Levine

Adam Berson
 Adam Segal
 Jane Ashmore
 Justin Finkle

Costume design.....Dina Gould
 Costume crew.....Janine Chisholm

Rachel Clayton
 Sherri Hazzard
 Helen McInnes
 Amanda Williams

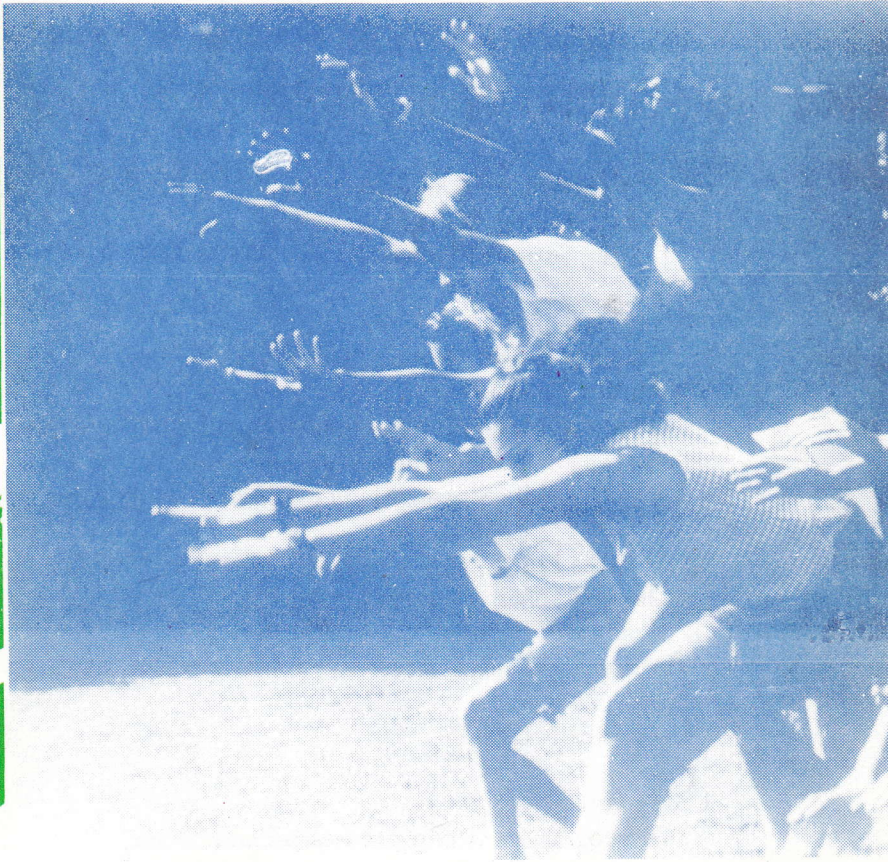
Gameboard operator.....Molly Bloom

SPECIAL THANKS TO: Sandra Platt, Nicole Hanrahan, David Keith, Steve Ansell, Sarah Phillis, Jesse W. Bonderman, Amanda Stein, Andrew Geha, Molly Small, Cora Reiser, Chris O'Leary, Roger Bailey, Chris Dicke, Michelle Werner, Nan Stark, Dustin Goltz, Jennifer Seeche, Candlewood Playhouse, Mike from Pub, Pub Shop, Serena Silver, Sam and the Maintenance Crew, Joelle Re' Arp, Joan Lunoe, Erica Babad, the Clown Shop, Everyone who lent a college shirt, Mrs. Feigelson, Mike Cleary, The Awlface

Program exterior by Emily Ryan Lerner
 Program interior by Serena Silver

August 15, 1992

Whoosh . . .



Dance Night '92

Buck's Rock Camp
New Milford CT, 06776
Summer 1992

Whoosh . . .

Dance Night '92

Moments in Space

Choreographer: J. Christopher Potts

Music: Art of Noise

Dancers: Jennie Hastings, Meredith Krantz,
Melinda Leader, Ariane Reinhart

Follow the Leader

Choreographer: Maggie Thom

Music: The Police

Dancers: Melanie Rubinsohn, Maggie Thom

Untitled

Choreographer: Ariane Reinhart

Music: George Winston and U2

Dancer: Ariane Reinhart

Web of Struggle

Choreographer: Neeya S. Byrd

Music: The Cure

Dancers: Malina Brown, Lauren Coate,
Michelle Frankel, Arielle Potter,
Lila Slovak, Maggie Thom

Close to the Edit

Choreographer: Melinda Leader

Music: Art of Noise

Dancer: Melinda Leader

*** INTERMISSION ***

Rising Force

Choreographer: Romi Goldwasser and Ariane
Reinhart

Music: Yngwie Malsteen

Dancers: Lara Croft, Nicole Dupree, Angela
Edmunds, Suzanne Feigelson,
Meredith Krantz, Ariane Reinhart,
Melanie Rubinsohn, Lila Slovak,
Samantha Wallack

Classical Contours

Choreographer: Samantha Wallack

Music: arranged by Mollie McCormick
Whittaker

Dancers: Michelle Frankel, Rhianna Gordon,
Jennie Hastings, Francesca Jenkins,
Meredith Krantz

Whoosh!

Choreographer: Neeya S. Byrd

Music: J. J. Cale

Dancers: Malina Brown, Alex Couri, Nicole
Dupree, Ali Gramaglia, Debbie
Horwitz, Meredith Krantz, Melinda
Leader, Rebecca Menashe, Rachel
Peck, Arielle Potter, Lila Slovak,
Dana Stix

It's Not My Problem (a work in progress)

Choreographer: J. Christopher Potts

Music: Kohachiro Mihata

Dancers: Julia Ragen, Samantha Wallack

*** In memory of Jose and Eric. When will we
hear the cries for help? It's ironic that there is
a scourge called AIDS but no one wants to
help. ***

Hot Hot Hot

Choreographer: Liz Gallagher

arranged by Michelle Frankel

Music: The Cure

Dancers: Nicole Dupree, Michelle Frankel,
Francesca Jenkins, Melanie
Rubinsohn, Caroline Smith

Tangled and Dark

Choreographer: Neeya S. Byrd

Music: Bonnie Raitt

Dancers: Emily Bidegain, Suzanne
Feigelson, Melinda Leader,
Melanie Rubinsohn, Dana Stix

THE CREW

Stage Manager.....Neeya S. Byrd
Production Assistant.....Samantha Wallack
Lighting Designer.....J. Christopher Potts
Lighting Board Operator.....J. Christopher Potts
Lighting Crew.....Neil Edley
Josh Leitner
Sound Technician.....David Kraft

Special Thanks To: Seth Dinnerman, pub, photo,
LSD especially Chris, Jane Ashmore (again) and
Larry Levine (finally), silkscreen, kitchen, costume
shop, all the strong maintenance guys who helped us
move the bleachers, Serge Chernogorodsky, Ron
Danzig, Shane O'Hara who has all the fun, the
dancers, and Ernst for making our dreams realities.



BUCK'S ROCK
NEW MILFORD, CT. 06776

1992

Aug. 17th

MUSIC
SHED

Concert

A stylized illustration of musical instruments, including a saxophone, a trumpet, and a guitar, rendered in green and white. The instruments are arranged in a dynamic, overlapping fashion. The saxophone is in the foreground, with the trumpet and guitar behind it. The entire graphic is set against a black background with a white border.

Orchestra

Violins

Daniel Cohen
Naomi Bernstein
Jessica Eisenberg
Anita Jhamb
Nila Dharan
Marie Sorensen
Mike Kaplan
Jaime Lester

Violas

Nora Harris
Josh Seeling

Cellos

Lisa Rabinowitz
Hazumi Nakanishi
Mairi Dorman

Bass

Eric Roth

Flutes

Sarah Cohen
Polly Dondy-Kaplan
Caryn Angelson

Women's Madrigals

Tanya Brown
Ariane Reinhart
Phia
Siobhan Lockhart
Allegra Bartko
Serena Silver

Mixed Madrigals

Ariane Reinhart
Phia
Siobhan Lockhart
Tanya Brown
Allegra Bartko
Joshua Penman
Serena Silver
Karen Goldstein

Chorus

Sopranos
Gillian Chiaramonte
Alissa Goodkin
Elizabeth Nickrenz
Katie Schumaecker
Jessica Dee
Phia
Tanya Brown
Suzanne Feigelson
Arielle Potter

Clarinet

Lisa Black
Karen Goldstein
Ingrid Hortin

Saxophone

Peter Robbins
Ted Masur

Trumpet

Doran Hoffman-Hayslip

Trombone

Jeff Samuels

Sousaphone

Laura Kornstein

Harp

Carolyn Strashun

Percussion

Geoff Peterson
David Ludwig

Guitar

Tony Vasse

Piano

Mike Feldman

Karen Goldstein
Gillian Chiaramonte
Charlotte Vuarnesson
Lili Kallish
Naomi Bernstein
Katrina Schumaecker

Elizabeth Nickrenz
Gillian Chiaramonte
Charlotte Vuarnesson
Jesse Bonderson
Lili Kalish
Amanda Stein
Alissa Goodkin
Katrina Schumaecker

Karen Goldstein
Rachel Korowitz
Iggy Ignatow
Altos
Rachel Liebster
Joelle Yudin
Susanna Goldfinger
Siobhan Lockhart
Charlotte Vuarnesson
Ariane Reinhart

Amanda Stein
Malina Brown
Nicole Diamond
Maggie Thom
Gina Hirsch

Tenors

Allegra Bartko
David Tuchmann
Lili Kalish
Ingrid Horton

A Cappella

Sopranos

Karen Goldstein
Serena Silver
Rachel Korowitz
Sarah Hirshan
Tanya Brown
Gillian Chiaramonte
Iggy W
Elizabeth Nickrenz
Alissa Goodkin
Jessica Dee
Tara Bahna-James
Siobhan Lockhart
Katie Schumaecker
Suzanne Feigelson
Altos
Charlotte Vuarnesson
Malina Brown
Joelle Yudin
Rachel Liebster

Jazz Band

Clarinets

Karen Goldstein
Ingrid Horton
Dawn Stein
Lisa Black

Alto Sax

David Fishkin
Peter Robbins
Adam Stern

Tenor Sax

Jay Hassan
Ted Masur

Trumpets

Andrew Geha

Special Thanks To: The Fabulous Pub, Robin of Silkscreen, W.B.B.C., The Directors, John Dooley
All the parents who lent us such a fantastic group of staff and campers, and, of course, Ernst.

Program layout by Serena Silver

Naomi Bernstein
Theodoseus Mazurski
Basses

Jaime Lester
Andrew Geha
Josh Penmanski
Hal Friedman
Jesse Bonderman
Jeffrey Paul Bobrick

Amanda Stein
Nicole Diamond
Gina Hirsch
Susanna Goldfinger
Ariane Reinhart
Arielle Potter
Tenors
Lili Kalish
Allegra Bartko
Dave Tuchmann
Adam Stern
Naomi Bernstein
Theodoseus Mazurski

Basses

Jesse Bonderman
Andrew Geha
Joshua Si Penmanski
Hal Friedman
David Ludwig
Jeffrey Paul Bobrick

Doran Hoffman-Hayslip

Trombone

Zack Lutwick
Jeff Samuels

Piano

Mike Feldman
Ariane Reinhart
David Tuchmann

Drums

David Tuchmann
Geoff Peterson

Bass

Mike Ritchie
Dan Seiden

Music Shed Concert

August 17, 1992

"The Empire Strikes Back"	John Williams
Simple Symphony {mov.3}	arr. John Whitney
"Sentimental Saraband"	B. Britten
Selections from A Chorus Line	Conducted by Geoff Peterson
Buck's Rock Orchestra	Marvin Hamlisch
	arr. Robert Lowden
	Conductor Jay Hassan
"Stabat Mater"	G.B. Pergolesi
-Quondos Corpus & Amen	
Women's Madrigals	Conductor David Ludwig
"Do You Not Know"	Thomas Morley
"Since I First Saw Your Face"	Thomas Ford
Mixed Madrigals	Conductor David Ludwig
Quartet No.4. {Mov.1}	Boccherini
Grave and Allegro	
<i>The Small Crescendos #2</i>	
Naomi Bernstein	
Nora Harris	
Josh Seelig	
Lisa Rabinowitz	
Mass in G	Franz Schubert
Alleluia	Randall Thompson
Ride The Chariot	trad. African American Spiritual
	arr. William Henry Smith
Buck's Rock Chorus	Conductors Erika Blumberg & David Ludwig
I Need You	True Image
Soloists	Amanda Stein & Jesse Bonderman
American Tune	Paul Simon
	arr. Erika Blumberg
What A Wonderful World	Sam Cooke
	arr. Erika Blumberg
A Cappella	Director Erika Blumberg
All of Me	Simonst Marks
Blue Monk	Monk
Mercy, Mercy, Mercy	Zawinul
Take The "A" Train	Ellington
Jazz Band	Director Ted Masur

The Music Shed in Full Swing



Photos by Alanna Yudin

Tales from...

The Toy Box



Tuesday August 18, 1992 8:15 pm

Clown Theater '92

Buck's Rock Camp, New Milford, CT 06776

TALES FROM . . . THE TOY BOX

Directed by: Erica Babad, Martina Peter, Scott
Paras, Samantha Hack, Ben Boothby, Alison
Levy, and Jodi Sherman

Stage Manager: Martina Peter

Written by the cast from a scenario by the
Clown Shop Staff

Old Toys

Samantha Dewitt.....Jester
Nicole Diamond.....Marionette
Nicole Dupree.....Porcelain Doll
Abe Goldfarb.....Tin Soldier
D'Arcy Harrison.....Barbie
David Iserson.....Teddy Bear
Diana Metrick.....Rag Doll
Joey Zeltzer.....Clown
Alexa Zimmerman.....Stuffed Cat

New Toys

Michael Ajerman.....Teenage Mutant Ninja Turtle
Michael Copeland.....Toy Soldier
Julie Gilberg.....Cabbage Patch Kid
John Levy.....Mouse
Adam Markovics.....He-Man
Leila Nesson.....Barbie
Arie Rubenstein.....Transformer
Liz Scheier.....Alligator

The Magical Transforming Environment Mime Troupe

Andrea Kornstein.....Kortelina
Gabe Pagano.....Juice
Arielle Potter.....398 ZBX
Liz Rosenfield.....Balthazar
Jessie Scheinzeit.....Jambalaya
Tatiana Singleton.....Zoltar
Rachel Spiller.....Hypnotasia
Marc Zeltzer.....Zenith Grilled Cheesy

Dump Toys

Amy "Iggy" Ignatow.....Princess Leah
Rachel Korowitz.....Ballerina
Jesse Bonderman.....Monkey

The Crew

Lighting: Chris O'Leary
Adam Brin
Andrew Mirsky
Toddy Gale

Sound: Jane Ashmore
Larry Levine
Adam Segal
Adam Berson
Alan Cox

Costume: Alison Levy
Samantha Hack

Props: Samantha Hack
Scott Paras
& the cast!

Makeup Design: Scott Paras
Ali Levy

Special Thanks:

The Sewing Shop, the Costume Shop, the Silkscreen Shop, the lovable Pub, the Kitchen, the Nurses for the Dimetapp Ice Pops, Steve Ansell, David Keith, Rose Bonczek, Mattel, Fischer Price, Tim Palmer, the Wood Shop, Dan Greenfeld and Photo, the Brave Little Toaster, the Edmarilynstanmarlene Bunch, John Travolta, Connecticut Summer Rain, Paul Simon, Sam and the Maintenance Crew, Sandra Platt, Set Crew for the Cubes, the Choco-Drink, Fred, Michael Fixer, the cows, the moss nymphs, the roof of LSD, Washington, Jefferson, our wonderful cast for making it all possible, and of course, all our love and thanks to Ernst.

Photo on Program cover by Dan Greenfeld
Program Layout by Serena Silver

BUCK'S ROCK

A SUMMER TO DISCOVER

New Milford • Connecticut

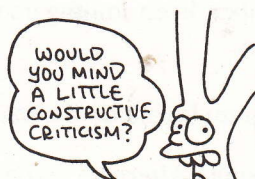
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Founded in 1943 by Dr. and Mrs. Ernst Bulova

COMEDY!

Is your job a joke?



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FESTIVAL FRIEND
hell love money and sex
Philosophy jealousy gossip
On the run

Humanity Salad

"Life's a bitch but the puppies sure are cute." -Eileen Tague, LSD 1989

DEATH

"The Devil" by Rowan Atkinson
Abe Goldfarb

POLITICS

"The Nice News" by Steve Ansell
Elizabeth Scheier, Jaki Silver

GROWING UP

"The Elm Circle" by Mick Casale
Directed by Cora Reiser Schaktman & Molly Small
Sam DeWitt, Nikki Goloskov

RUMORS

"Senator Brier is Dead" by Rowan Atkinson
Directed by Marisa Ross
Jennie Hastings, Arielle Potter

SEXUALITY

"The Graduate" by Charles Webb
Directed by Molly Small & Cora Reiser Schaktman
Sarah Hirshan, John Levy

LOVE

"Beyond Therapy" by Christopher Durang
Gina Hirsch, David Tuchmann

HUMOR

"The Joke" by Rowan Atkinson
Leila Nesson, Joelle Yudin

THE CREW

Directed by Steve Ansell

Assistant Director.....Nicole Hanrahan
Stage Manager.....Iggy Ignatow
Sound Design.....Jane Ashmore
Sound Board Operator.....Adam Berson
Sound Crew.....Alan Cox
Adam Detsky
David Kraft
Adam Segal
Costume Designer.....Amanda Williams
Costume Crew.....Janine Chisholm
Rachel Clayton
Dina Gould
Sherri Hazzard
Helen McInnes

MARRIAGE

"The Ballad of the Sad Cafe" by Edward Albee
Directed by Nicole Hanrahan
David Gilbert, Catherine Miller

RELIGION

"The Vicar" by Rowan Atkinson
Directed by Nicole Hanrahan
Joshua Kizner, Joelle Yudin

FRIENDSHIP

"The Best Man" by Rowan Atkinson
David Gilbert

SOCIETY

"Reminiscences: Places and People" by Woody Allen
Directed by Nicole Hanrahan
Lauren Abrams, Lori Schachter, Cora Reiser
Schaktman, Serena Silver, Michelle Solomon

RACISM

"First Flight" by Joyce Greenfall
D'Arcy Harrison

SUPERSTITION

"Fabulous Tales and Mythical Beasts" by Woody
Allen Directed by Nicole Hanrahan
Jennifer Ballin, Nicole Dupree, Emily
Epstein, Amy Herzog

TRUST

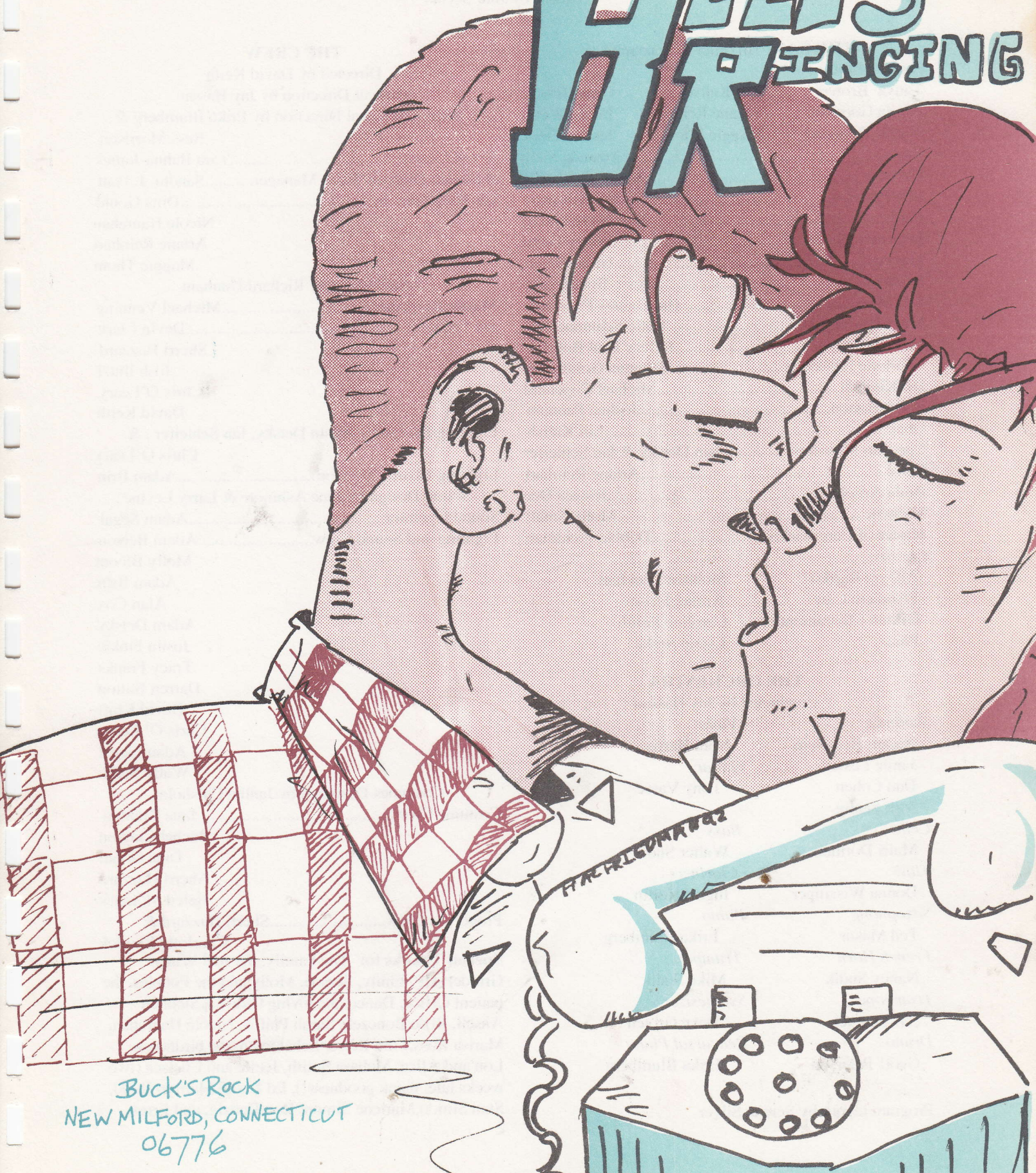
"Count Dracula" by Woody Allen
Rhianna Gordon, David Mayer, Jeff
Samuels, Jaki Silver, Joey Zeltzer

Special Thanks to: Pub, Rose Bonczek, Sandra
Platt, Sarah Phillis, David Keith, Jesse Bonderman,
Amanda Stein, Andrew Geha, Jenny Seeche, LSD,
Chris Dicke, Serena Silver, Ernie, the Clown Shop,
Rachel Korowitz, Jackie Weiss, The Dining Hall
(chairs and tables), Fencing - for their eloquent and
charming behavior, Staci Lichterman, Alex Saltzman
(Mrs. Roatenelli), Dunkin Donuts, Diamond White,
Donna, Gabe "Che" Eber, The Republicans - without
whom most jokes would not be possible, Jaime
Lester, Woody Woodpecker for the name, Colum-
bia (for the "coffee"), The B.O.P. - Yo Homies!,
Photo, Glass, Sculpture, Ceramics, Beth Rule and
Chloe, Dina Gould, Jane, a sod of alot of other
people too numerous to care about, and the Biblical
Wheat Grinder. P.S. -Larry are you still with us?

Steve's Note: Goodbye, thanks for it all, and re-
member, keep smiling and don't let them grind you
down.

Program layout by Serena Silver

BELLS ARE BRINGING



BUCK'S ROCK
NEW MILFORD, CONNECTICUT
06776

Book and Lyrics by Betty Comden & Adolph Green
Music by Jule Styne

THE CAST (in order of appearance)

Answer Phone Girls:

Tanya Brown	Lili Kalish	Gina Hirsch
Alissa Goodkin	Ariane Reinhart	Jackie Weiss
Nicole Diamond	Maggie Thom	Jessica Dee
Sue.....	Amanda Stein	
Gwynne.....	Karen Goldstein	
Ella Peterson.....	Rachel Korowitz	
Carl.....	Daniel Greenfeld	
Inspector Barnes.....	Andrew Gcha	
Frances.....	Gina Hirsch	
Sandor.....	Jesse Bonderman	
Jeff Moss.....	Hal Dennis Friedman	
Mary Hastings.....	Katie Schumaccker	
Ludwig Smiley.....	Jeffery Paul Bobrick	
Charlotte Bessemer.....	Susanna Goldfinger	
Dr. Kitchell.....	Michael Copeland	
Blake Barton.....	Joshua Penman	
Olga.....	Lili Kalish	
Corvello Mobsters.....	Adam Detsky & Ian Schleifer	
Carol.....	Ariane Reinhart	
Paula Arnold.....	Jessica Dee	
Michelle.....	Molly Small	
Master of Ceremonies.....	Debbie Freidman	

Chorus:

Allegra Bartko	Siobhan Lockhart
Elizabeth Carr	Ariana Moses
Gillian Chiaramonte	Caroline Smith
Phia	Lizzie Sroka

THE ORCHESTRA

Conducted by Jay Hassan

<i>Violins</i>	<i>Viola</i>
Naomi Bernstein	Nora Harris
Jamie Lester	<i>Guitar</i>
Dan Cohen	Tony Vasse
Josh Seelig	
<i>Cello</i>	<i>Bass</i>
Mairi Dorman	Walter Sudik
<i>Flute</i>	<i>Clarinet</i>
Donna Wissinger	Ingrid Hortin
<i>Saxophone</i>	<i>Piano</i>
Ted Masur	Erika Blumberg
<i>French Horn</i>	<i>Trumpet</i>
Nancy Sudik	Mike Sudik
<i>Trombone</i>	<i>Synthesizer</i>
Jeff Samuels	Dave Grotell
<i>Drums</i>	<i>Rehearsal Piano</i>
Geoff Peterson	Erika Blumberg

Program layout by Serena Silver

THE CREW

Directed by David Keith

Musical Direction by Jay Hassan

Chorus and Vocal Direction by Erika Blumberg &
Bess Morrison

Vocal Coach.....Tara Bahna-James

Assistant Director/Stage Manager.....Sandra J. Platt

Choreography by.....Dina Gould

Nicole Hanrahan

Ariane Reinhart

Maggie Thom

Set Design by Richard Dunham

Master Carpenter.....Michael Venning

Set Crew.....Devin Clark

Sherri Hazzard

Josh Ilutzi

Chris O'Leary

David Keith

Lighting Design by Adam Detsky, Ian Schleifer, &

Chris O'Leary

Lighting Board Operator.....Adam Brin

Sound Design by Jane Ashmore & Larry Levine

Sound Operator.....Adam Segal

Lighting and Sound Crew.....Adam Berson

Molly Bloom

Adam Brin

Alan Cox

Adam Detsky

Justin Finkle

Tracy Franks

Darren Hatton

David Kraft

Chris O' Leary

Adam Segal

Wally Sudik

Costumes Designed by Janine Chisholm

Costume Crew.....Jane Branton

Rachel Clayton

Dina Gould

Sherri Hazzard

Helen McInnes

Properties Crew.....Sherri Hazzard &

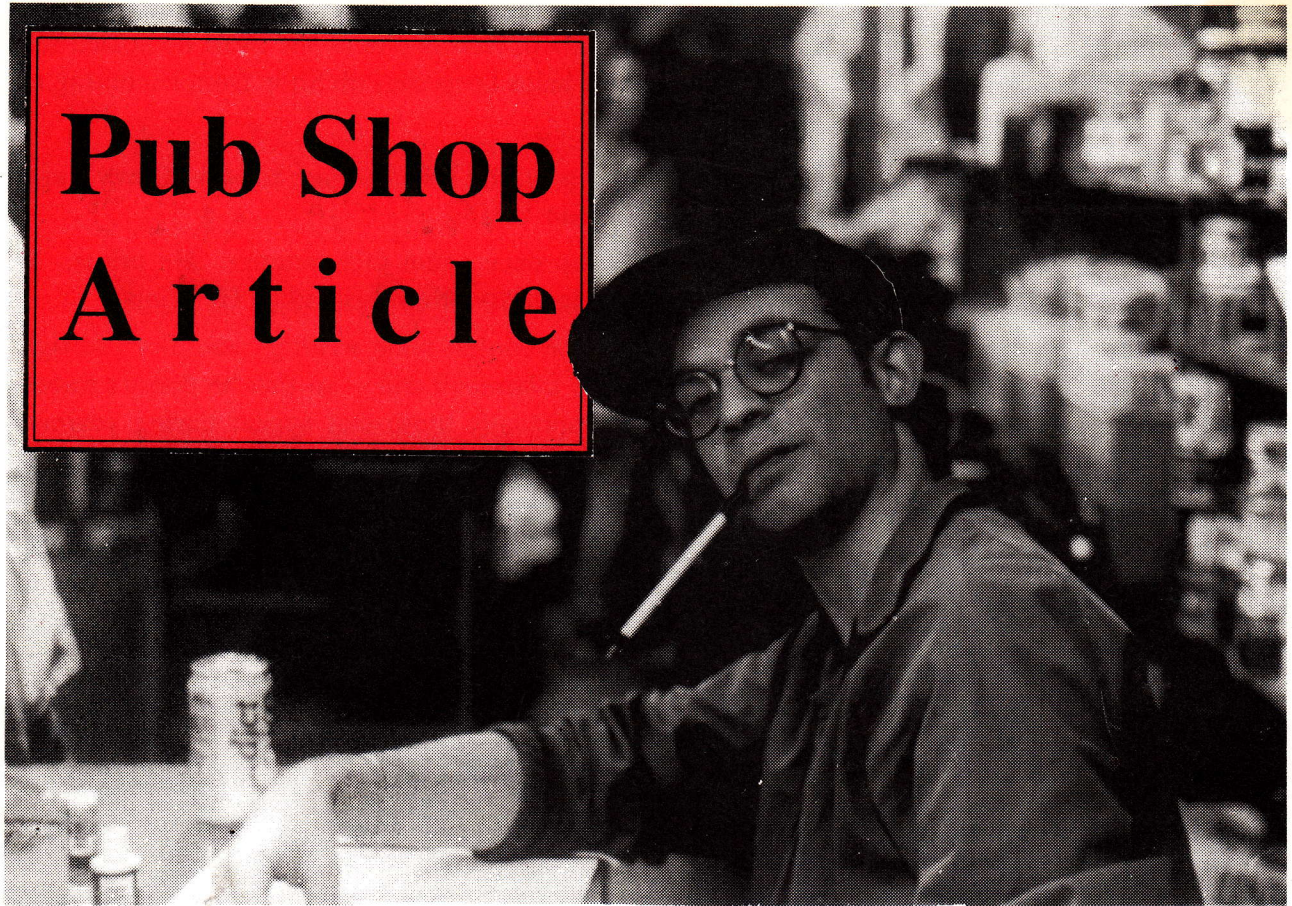
Charlotte Kenrick

Special Thanks to: The Family, the Jedi Wheat Grinder, HP, Emily, Serena, Molly, and the Pubbies, the patient Office, Dance, the loving Clowns, Stephen Ansell, Rose Bonczek, Sarah Phillis, Nicole Hanrahan, Marisa Ross, Cora Reiser Schaktman, the birdhouse, Lou and Alice, Melissa Smith, Joelle and Chelsea (two weeks late, thank goodness!), Ed Budd, Marilyn Budd, Stan Simon, Marlene Simon, Ron Danzig, and Ernst.

Literary Arts

"If I knew where my ideas came from, I'd go there."
~Katherine Gates '78

Pub Shop Article



"Give it to Zoby, she'd love to proofread it."

The addictions of the Pub Shop: tea (the universal pacifier), hot tamales, collation, little pink flags, hot tamales, bad dance music, hats, candles, hot tamales, large stone lions, pizza, Danseuse, hot tamales, editing symbols, stars, those dramatic orientation performances, hot tamales, ink, x-acto knives, binding, hot tamales, printer ribbons, chalkboards, and of course, hot tamales.

For most of us, it seems like the Pub Shop has been around forever. In truth, the first yearbooks were not even written in a Publications Shop. Instead they were created in the photo shop. Early yearbooks had each picture individually mounted in the book. Actual prints were used, instead of doing PMTs in the silkscreen darkroom.

Alumni who remember the original Pub shop say that it was called the Print Shop and located at print! It's mind boggling . . . the Pub of today could never fit into a building that small, and would hate, no, abhor being called print. Well, anyway. . .

Summer '92 we wrote, typed, edited, layed-out, plated, printed, collated, and stapled/bound many extra-ordinary publications. They included the astounding orientation booklet, the inspired Mad Tree Party, the informative issue of "The Rock", the intriguing Inching Out, the inventive Return to Sender (directory), and the amazing, miraculous, exasperating, eye-catching, critically acclaimed Mosaic, or, as it is more commonly referred to,

YEARBOOK!!

Now to go into detail (or maybe just write down some shop jokes) about the various Pubbies who have infiltrated the Publications shop this summer.